For Reference
Do Not Take
From the Library

Every person who maliciously cuts, defaces, breaks or injures any book, map, chart, picture, engraving, statue, coin, model, apparatus, or other work of literature, art, mechanics or object of curiosity, deposited in any public library, gallery, museum or collection is guilty of a misdemeanor.

Penal Code of California
1915, Section 623



Digitized by the Internet Archive
in 2014

https://archive.org/details/housebeautiful142jannewy

3 9042 05046968 0

anuary

House Beautiful

The Future Is Now

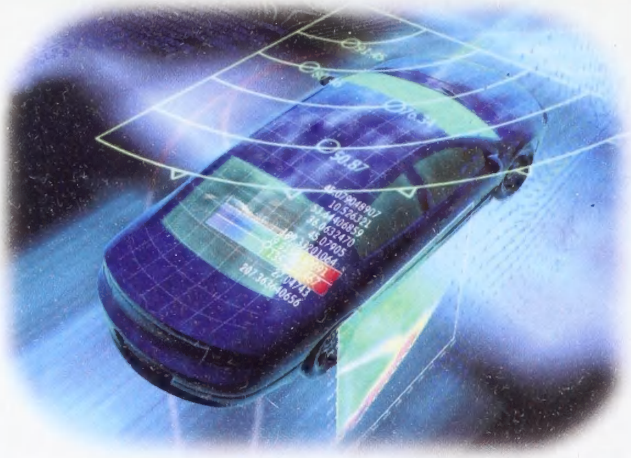
GREAT HOME OFFICES
HERE TO BUY FURNITURE ONLINE
LEBRATING WITH TAKEOUT



Y1K versus Y2K

WHOSE BUILDINGS ARE BETTER?

JANUARY 2000
BURLINGAME
MAR 16 2000
LIBRARY



An automatic transmission that lets you decide when to shift? Gee. An available aluminum, 225 horsepower, 3.2 liter V-6, designed and proven in cyberspace? Gee. A sleek cab-forward sedan that feels roomier than some city apartments? Gee. These are merely a few examples of the technological artistry behind Dodge Intrepid ES.

Although born in the virtual world of ones and zeros, Dodge Intrepid remains an automobile best appreciated in the real world. On real cu Where you can experi the pulse-quickening s sations of sudden acce ation, brisk braking, a athletic cornering. Do Intrepid. A technical m terpiece. And a simple



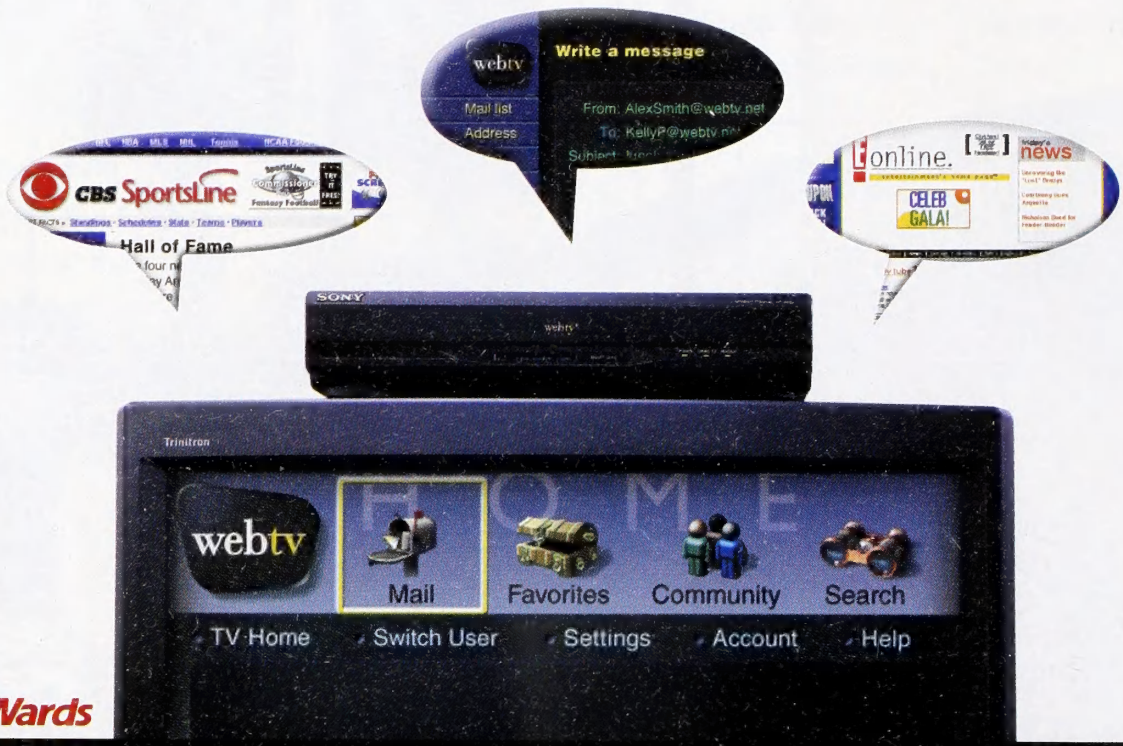
It puts the in





SONY

And you thought your TV would never amount to anything.



Wards

WEBTV® INTERNET TERMINAL

Get more out of your TV with a Sony Internet Terminal with WebTV Plus Service. It tells you what's on any channel, anytime, what the show's about, and then if you want, it tells your VCR to record it. You can watch the game and check out the stats. Get the goods on the actors and directors of whatever movie you're watching, while you're watching. And at the end of the day, there's nothing better than a little prime-time drama E-mail gossip. It's as easy as using a remote control. Call us for a free Home Entertainment Planner or visit us at www.sony.com/webtv and access the world right from your couch. **E-mail. Surf. Shop. Chat. TV Listings. Interactive programs. One button VCR record.** Check it out for yourself at Wards.

©1999 Sony Electronics, Inc. Reproduction in whole or in part is prohibited. All rights reserved. Sony is a trademark of Sony. Monthly service subscription required. The Microsoft® WebTV Network™ service is available as a local call in most areas. Toll charges may apply. WebTV, WebTV Network, the WebTV logo and WebPIP are either trademarks or registered trademarks of Microsoft Corporation in the United States and/or other countries. All other company, brand and product names may be registered trademarks or trademarks of their respective companies and are hereby recognized.

SONY HOME ENTERTAINMENT UNIVERSE™
To begin your journey, call 1-877-276-SONY.

The Sony Universe: WEBTV® INTERNET TERMINAL • WEGA™ TV • DVD • DIGITAL CINEMA SOUND™ • DIRECTV® SYSTEM

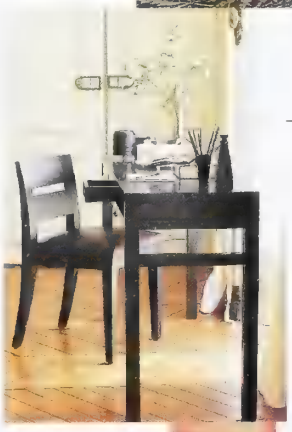
CONTENTS



ON THE COVER:
The setting is the drawing room of a 1910 Manhattan townhouse and the designer is Mariette Himes Gomez. She chose to respect the grand scale and elaborate architectural detail of the space while updating it for today's more casual living. Upholstery is a ticking stripe, curtains are a check, palette is monochromatic. See page 64. Photograph by Laura Resen.

49 DOUBLE-O
The editor's page

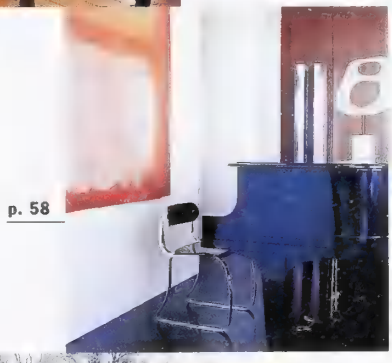
50 HIGH PRIESTESS OF TOMORROW
The Paris flat of international design muse and furniture dealer Holly Hunt offers an inspiring view of a tastemaker in her habitat. By Christopher Petkanas



p. 50

58 Y2GO
In a super-sophisticated Manhattan apartment, New Year's Eve 1999 includes decorative fireworks and ordered-in Chinese food. By Carol Prisant

64 THE NEW LUXURY
Designer Mariette Himes Gomez blends her love for leanness with a classicist's attention to fine detail. By Jill Kirchner



p. 58

68 ONCE AND FUTURE LOFT
A glowing example of a turn-of-our-century trend is this 19th-century manufacturing space recycled as an urbane apartment. By Elizabeth Hunter

74 EARTH MOVER
Two gardens show a designer's training in architecture as he carves landscapes into sharp-edged terraces, sculpts greenery into geometric shapes. By Suzanne Charlé



p. 74

80 HOMEOFFICE.COM
Nine idea-filled work spaces from coast to coast, from a dining room to a bedroom, from comfy to (mostly) sleek. By Christine Pittel

p. 96



88 AHEAD OF THE CURVE
The ancient tradition of an English country house amid an idyllic landscape is honored in two boldly modern versions by partners in the Norman Foster office. By Martin Filler

96 TAKEOUT TRIUMPH
When Milanese designer Paola Navone hosts an annual eight-hour open house for hundreds of guests, she serves prepared foods from local shops. By Christopher Petkanas

p. 80




INDULGE YOURSELF IN THE FEELING
OF SHEER MOISTURE.

New from Nivea Body.
The feeling of liquid silk.
The lightness of chiffon.

They barely describe the experience of new Nivea Sheer Moisture Lotion. As it goes on. And as it moisturizes.

Maybe it's the skin compatible Provitamin B5 formula. Maybe it's magic. Whatever it is, it's sheer heaven for your skin.



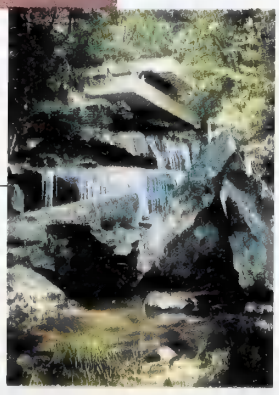
NIVEA® BRINGS YOUR SKIN TO LIFE.™



p. 22

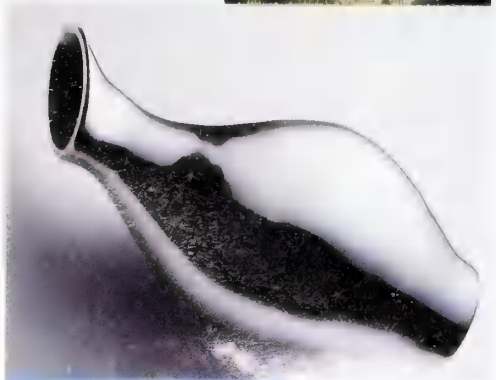


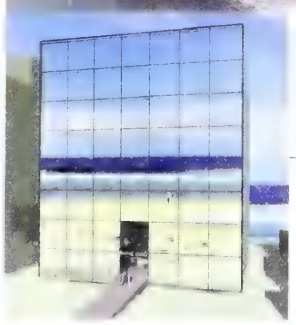
p. 24



p. 37

p. 44





p. 46

14 THOUGHTS OF HOME
Forgotten Houses
By Dale Mackenzie Brown

18 STYLE BEAT
High tech and chic style for today's home offices

22 NEWS
It's been called an intergalactic biosphere, a spiky crown, a boon to British cartoonists, a mothership, a gallery: London's new Millennium Dome. Australian designer Marc Newson creates Canteen, a new SoHo hot spot. Lighting visionary Ingo Maurer opens his first showroom in America.

24 VIEWPOINT
Murray Moss's Manhattan home furnishings store seems likea museum—and that's the way he wants it.
By Christine Pittel

26 TECHNOLOGY
Shopping for furniture online keeps getting easier as more and more companies open Web sites.
By Deborah Michel

37 ARCHITECTURE
Our design critic compares important buildings of Y1K with those of Y2K and considers which period will best endure.
By Martin Filler

44 IN THE MARKET
Stainless steel and other non-precious metals are now a cool and classy decorating material.
By Danielle Fox

46 BUILDING
From L.A. comes a virtual beach house.
By Jeff Book

102 ASK THE EXPERTS
Antiques prices and provenances

104 TAKING CARE
The dirt and grime haven't changed but some of the ways we deal with them have.
By Sally Clark

108 DESIGN NOTEBOOK
One window, twelve stylish treatments

112 READER INFORMATION

116 HOMING IN
Time Traveler. By Phyllis Theroux



p. 20

life stuff storage



©1999 California Closet Company. All rights reserved. Each franchise independently owned and operated.

Where do you put the stuff that you're about? All that you are? Tell us. We're listening.
And this is how we start to create your custom solution.

Call us for your complimentary in-home consultation at 800.336.9175
in the US and Canada or visit us at www.calclosets.com.

CALIFORNIA CLOSETS®

Highlights

special opportunities, promotions, and advertising

Calendar of Events

House Beautiful Bathrooms

House Beautiful Bathrooms is filled with hundreds of gorgeous full-color photographs that showcase the talents and visions of designers, architects and decorators from around the globe. From sybaritic spas to glamorous powder rooms, from the simplicity of classic white to colorful art-filled spaces, you are presented with a world of options to help you achieve the perfect combinations of elements to cater to your personal style. #AM3096 *Bathrooms* $29.95. To order call 1-800-285-7060 ask for Dept. HF101. $4.95 S&H

Häagen-Dazs

The holidays are quickly approaching and we often need affordable gift-giving ideas...fast! This holiday season, Häagen-Dazs is conducting its 2nd annual Cool-Gift ™ Certificate Program, to help busy people purchase the perfect, indulgent present in minutes.



Grab your credit card and call 1-800-Cool-Gift to order Häagen-Dazs gift certificates for family and friends. Arriving at your door in a decorative gift card, each certificate is good for one free pint of any superpremium Häagen-Dazs product. To order call 1-800-Cool-Gift today or visit www.haagen-dazs.com.

House Beautiful

http://www.housebeautiful.com

LOUIS OLIVER GROPP
Editor in Chief

MARGARET KENNEDY
Editor

Executive Editor	CAROLYN SOLLIS
Art Director	ANDRZEJ JANERKA
Managing Editor	DEBORAH L. MARTIN
Features Editor	ELAINE GREENE
Articles Editor	JANE MARGOLIES
Senior Editors	KATHLEEN MAHONEY, ELIZABETH H. HUNTER

DECORATING

Decorating Director	DARA CAPONIGRO
Senior Editors	SARAH KALTMAN CANTOR, CAROLYN ENGLEFIELD (Paris)
Editors	ELIZABETH MAYHEW, JODY THOMPSON-KENNEDY (West Coast), BEVERLY McGUIRE SCHNUR (Los Angeles), FROUWKJE PAGANI
Associate	OLGA NAIMAN
Special Projects	CHAR HATCH LANGOS

ARCHITECTURE

Senior Editor	SUSAN ZEVON
Assistant	DANIELLE FOX

FOOD AND ENTERTAINING

Senior Editor	JANE BACON ELLIS
Associate	MARY-ELLEN WEINRIB

ART

Associate Art Director	VICTORIA BEALL HAEMMERLE
Senior Art Manager	MEREDITH LUBBEN
Computer Artist	BARTEK MALYSA
Junior Designer	FREDDIE MACK III

COPY

Research Editor	PHYLLIS BARTLETT
Copy Editor	WILLIAM IRVINE
Editorial Assistant	MITTIE M. JONES

ELECTRONIC PRODUCTION

Administrator	ANGELA C. TAORMINA
Copy Manager	LILLIAN LABATE DONDERO
Assistant to the Editor in Chief	DANIELLE FOX
Assistant to the Editor	MARY S. CHEN
Editorial Business Coordinator	MADELINE E. ROBERTSON
Reader Service	MARY-ELLEN WEINRIB

CONTRIBUTING EDITORS

Features	MARTIN FILLER, CHRISTOPHER PETKANAS, CHRISTINE PITTEL
Decorating	CANDIA FISHER
Gardening	KEN DRUSE
Ask the Experts	RALPH AND TERRY KOVEL

MARKET EDITORS

Style Beat	ELIZABETH MAYHEW
Furniture	KATHLEEN MAHONEY, ELIZABETH MAYHEW
Fabrics/Wall Coverings	SARAH KALTMAN CANTOR, KATHLEEN MAHONEY
Domestics/Window Treatments	SARAH KALTMAN CANTOR
Tabletop	DARA CAPONIGRO
Lighting/Accessories	FROUWKJE PAGANI
Floor Coverings	OLGA NAIMAN
Electronics	KATHLEEN MAHONEY, OLGA NAIMAN
Kitchens/Baths	KATHLEEN MAHONEY
Cosmetics	DARA CAPONIGRO



Sebastia golden sage



TUFENKIAN ARMENIAN CARPETS



Navereh flagstone

OUSHAK. An entirely new creation by TUFENKIAN. Textured as the landscape of Armenia. Inspired by the colors of its earth and stone. Born from its traditions, yet highly decorative, utterly refined.



Sardarabad toast



Gharni ecru



Sardarabad taupe



Gharni celery

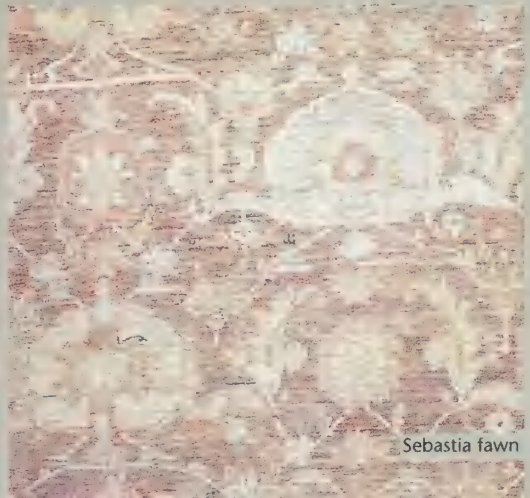
OUSHAK carpets are the result of a cottage industry developed by TUFENKIAN in the Caucasian Republics of Armenia and Mountainous Karabagh. They are hand knotted from yarn made entirely from aboriginal Caucasian mountain wool, hand carded, hand spun and hand dyed. These most rare and traditional of processes are paired with the design sensibility of TUFENKIAN to produce carpets with a unique look, exceptional integrity and passionate decorative appeal. They stand proudly beside TUFENKIAN TIBETAN CARPETS sprung from the same values, yet clearly individual.

Our NEW, exquisite 200 page Full Line Tibetan Catalog ($20) immerses you in Tufenkian's creative artistry. Call 1-800-582-0183 to order catalog, free brochures or for dealer information. **Dept. 325.**

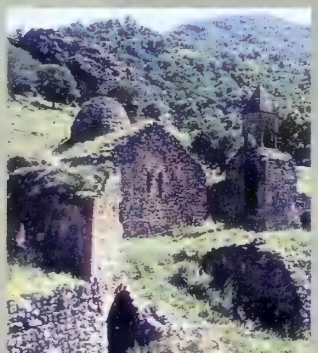




Sardarabad field



Sebastia fawn



Room shots by Grange Furniture, Inc.

©TUFENKIAN CARPETS protects all of its original designs with US and International copyrights.

TUFENKIAN ARMENIAN CARPETS

BETTER SOUND THROUGH RESEARCH®



With enough knowledge, any problem can be solved.

Engineering the best-sounding automotive music systems requires extensive research. And that research creates better systems for your home, too. Knowledge. It's the foundation of every Bose product.

BOSE

Which Bose product is best for you?

1-800 ASK BOSE

please request ext. 944 or

ask.bose.com/ca944

For your home. Your car. Your business. Your life.

House Beautiful

DAVID ARNOLD
Publisher

KATE KELLY SMITH
Associate Publisher

ANGUS MACAULAY
Advertising Director

DONALD SCHMOLL
Marketing Director

RAE M. CAZZOLA
Business Manager

NEW YORK
Sales Development Manager KAREN NIEDZIELSKI
BARBARA BOULWARE, NANCY CHERNOFF-WHITE,
LYNN GALVIN, SUZANNE REITANO, JENNIFER H. ROBERTS
1700 Broadway, New York, NY 10019 (212) 903-5100; Fax: (212) 586-3439

DIRECT RESPONSE
Corporate Director MARY HAYES Senior Account Manager STACEY PIANO
(212) 649-3228; Fax: (212) 258-2253

CHARLOTTE
Manager JAMES P. BLAZEVICH
Carillon Building, 227 West Trade Street, Charlotte, NC 28202 (704) 348-8332; Fax: (704) 376-3926

CHICAGO
Midwest Managers ALISON KINGSLEY, LEILA HYLAND, BRIGITTE DELANEY
1 South Wacker Drive, Chicago, IL 60606 (312) 984-5151; Fax: (312) 984-5110

DALLAS
KARLA WILLIS
The Ingersoll Company, 3519 Cedar Springs Road, Suite C, Dallas, TX 75219 (214) 526-3800; Fax: (214) 526-1475

DETROIT
Manager CLAUDIA A. WEHRLE
Hearst Magazine Sales, Inc., 2301 West Big Beaver Road, Troy, MI 48084 (248) 614-6150; Fax: (248) 614-6006

WEST COAST
Manager J. MICHAEL LITTLE
3000 Ocean Park Boulevard, Santa Monica, CA 90405 (310) 314-7363; Fax: (310) 664-0634
BETH DVERIS
SD Media, 44 Glen Drive, Mill Valley, CA 94941 (415) 381-7177; Fax: (415) 381-7977

MILAN
LUCIANO BERNARDINI DE PACE
Via Cappuccini 8, 20122 Milan 39-2-796-451; Fax: 39-2-760-08156

ADVERTISING PRODUCTION
Production Director GERALD LODATO
Assistant Production Manager DANIELLE DUGAN

MARKETING & PROMOTION
Promotion Director SUSAN WALTON CATLIN
Marketing Manager JENNIFER RAPPAPORT
Associate Promotion Manager KIMBERLY KANE VANNECK
Marketing/Promotion Associate NANCY A. TEPPERMAN
Special Projects LISA A. LACHOWETZ
Research Director JAY POWELL
Research Associate MARIELLA NARDI

Assistant to the Publisher BRIDGET ARRIGO
Advertising Coordinator KAREN FERBER

Assistants NEILI AKRIDGE (Charlotte), AMY DOWSEK (Chicago),
MARY BERMAN (Detroit), KIMBERLY JACKSON (Los Angeles), DEBBIE McMAHON (New York),
BONNIE POTTER-HUDSON (New York)

PUBLISHED BY HEARST COMMUNICATIONS, INC.,
A UNIT OF THE HEARST CORPORATION
President & Chief Executive Officer FRANK A. BENNACK, JR.
Chairman GEORGE R. HEARST, JR.
Executive Vice-President & Chief Operating Officer VICTOR F. GANZI

President, Hearst Magazines Division CATHLEEN BLACK
Executive Vice-President MARK F. MILLER
Senior Vice-President, Chief Marketing Officer, Group Publishing Director MICHAEL CLINTON
Publishing Consultants RICHARD E. DEEMS, GILBERT C. MAURER
Published at 1700 Broadway, New York, NY 10019; (212) 903-5000

MAILING LISTS: From time to time we make our subscriber list available to companies that sell by mail goods and services tha we believe would interest our readers. If you would rather not receive such mailings, please send your current mailing label o exact copy to: HOUSE BEAUTIFUL, Mail Preference Service, PO Box 7024, Red Oak, IA 51591-0024. SUBSCRIPTION SER VICE: House Beautiful magazine will, upon receipt of a complete new or renewal order, strive to fulfill that subscription to provid first-copy delivery either to the Postal Service or to alternate carriers in 6 to 12 weeks. If this cannot be done, you will be notifie promptly of the issue date that will begin your subscription. To assure quick service, enclose your mailing label when writing to u or renewing your subscription. Renewal orders must be received at least 8 weeks prior to expiration to assure continued service Subscription prices: U.S. and possessions: $19.97 for 1 year, $37.97 for 2 years. Canada and all other countries, add $16 for each yea Canada BN NBR 10231 0943 RT. Address all subscription inquiries to Joan Harris, Customer Service Dept., House Beautifu PO Box 7174, Red Oak, IA 51591, or call 515-282-1508; or visit our customer care web site at **http://ccare.hearstmags.com**
Printed in USA

THE PURISTS®
101



Back to Basics.
100% Natural, Chemical Free, European Luxury
from

S·D·H

AMA
Sheets, Birmingham
ORNIA
Lily, Sacramento
Lily, St. Helena
erbed & Bath, Mill Valley
ontite, San Francisco
Seasons, Mill Valley
Lino, Danville

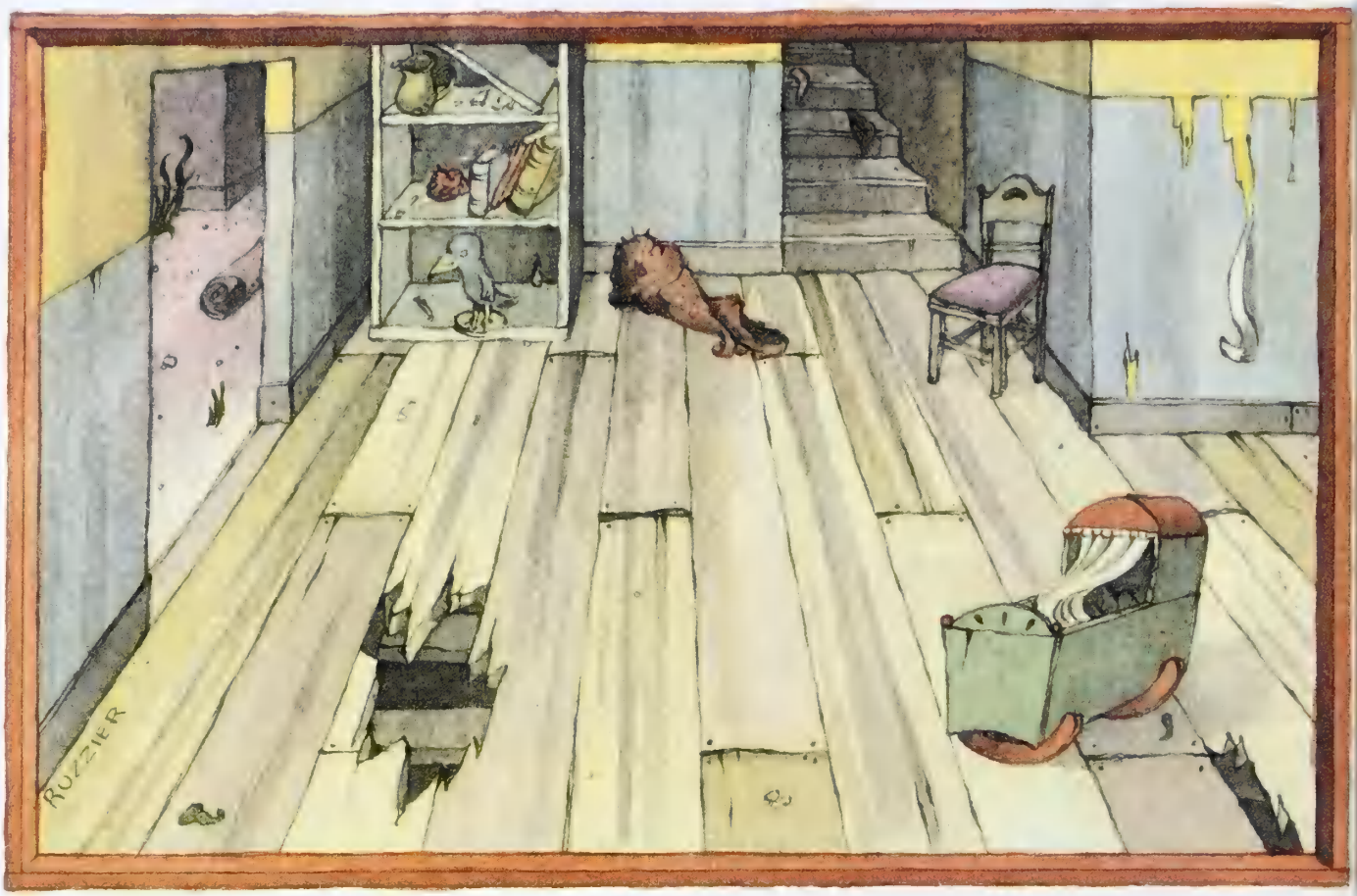
Reverie Linens, Santa Rosa
Scheuer Linens, San Francisco
COLORADO
Peppercorn, Boulder
Brass Beds of Denver, Denver
CONNECTICUT
& Company, S. Norwalk
ILLINOIS
Arrelle, Chicago

Bedside Manor, Chicago
KANSAS
Annabelle's, Overland Park
MINNESOTA
Natural Bed & Bath Co., Edina
NEW YORK
ABC Carpet & Home, New York
Terra Verde, New York
Ad Hoc, New York

NEW JERSEY
Classic Home, Sea Girt
NORTH CAROLINA
Domicile, Raleigh
OREGON
Complete Bed & Breakfast,
Portland
French Quarter, Portland
French Quarter, Eugene

PENNSYLVANIA
Kellijane, Philadelphia
TEXAS
Canales, San Antonio
Helen Gregory Home, Dallas
Langenia Co., Houston
Nuevo, Dallas
Serek, Dallas
Wildflower Organics, Austin

Special inquiries call 1(800)244-2688



FORGOTTEN HOUSES

By Dale Mackenzie Brown

All my life I have been drawn to deserted houses. They were far more numerous when I was a boy. They stood forlorn and open beside country roads, their clapboard weathered grey, their porches sagging. Each presented a teasing detail from an old forgotten story: a wicker wheelchair, furred with snow, standing in a front yard; a plush-covered family album with metal clasp, locked until I opened it; a wooden leg lying bent at the knee in an empty room; the flower-painted face of a grandfather clock leaning against a spinning wheel in an attic. In one house, I found a farmer's raincoat hanging on a hook behind a door. It was fossilized with age—so stiff I could stand it like a steeple on the floor.

The houses were all victims of the Depression. Their debt-ridden owners departed in the thirties, giving up farming, the only way of life they had ever known. By the forties, many of the structures had begun to lean and crack. By the fifties they might be too rickety to enter. By the sixties most had collapsed into their cellars, to be marked only by a scraggly lilac bush, or daffodils poking up through the weeds, or lichen-splotched foundation stones on which snakes sunned themselves in the summer.

My favorite ruin lay just up the road from our family farm in upstate New York. This was a house whose story I did know. It had belonged to my grandmother's Aunt Det and Uncle Dan, who raised three sons there. I used to visit it alone, not telling my parents where I was going. I could get to it through our sugar bush, or by the road. When I came by way of the woods, I paused at the springhouse, a shed askew on its stone foundation, its door permanently ajar. I would step inside, where loose flakes of whitewash remained on the boards, and stare down at the spring itself, brimming in a cement pool cushioned by moss, with strands of green algae waving in the ice-cold water. I liked the peace and quiet, the refreshing coolness. Beyond lay the barn, filled with moldering hay and darting swallows. A horse stall still contained the sleigh my great-grandfather used to fetch the doctor on the bitterly cold January night my father was born.

But it was the house, on a low rise, that commanded my attention. Through one of the parlor windows I could peer in and see the wooden organ in front of which my grandmother's parents and her uncle and aunt would gather to sing with their children on many an evening; it was their favorite form of entertainment. The downward pitch of the parlor floor showed that the house had begun its slide toward oblivion.

I would dare myself to go inside, thrilled by the danger. Because the front door was warped shut, I could enter only >

Furniture.com Presents

George the Cat

"The World's Greatest Furniture Expert."



Heeeeeeeere person person person...

you're a good person and you visit today you'll get ***$100 off your first purchase.*** *For details come to* ***www.furniture.com*** *or* ***aol keyword furniture.com*** *and enter coupon code number P1AAEC. Remember, George doesn't like to be kept waiting.* ***Good person.***

furniture.com

All the Comforts of Home

through the back. Gliding forward one foot at a time over the uneven and rotting floorboards, I moved gingerly into the emptiness. Peeling wallpaper leafed from the walls, revealing the surprisingly new-looking plaster underneath. In the summer kitchen stood a massive cabinet with multipaned doors, behind which jars of home-canned fruit and vegetables had been stored.

It was in this room, I had been told, that my grandmother's maiden aunt, Sally, passed her winters, away from her own drafty house high on a nearby hill. Her nephews, who owned neighboring farms on the same road, shared the responsibility for her and among other favors allotted her all the milk from one of their cows. She was "set in her ways," as people used to say, and regularly took snuff. Her snuffbox bearing a picture of Zachary Taylor labeled "The Hero of the War with Mexico" eventually came down to me. Aunt Sally would have nothing to do with newfangled kerosene lamps and insisted on sewing and reading by candlelight, the candle attached by an iron clamp to the top rail of her ladderback chair, in which she sat beside the wood-burning stove her nephews installed for her.

Most of all, the treasures upstairs fired my imagination. I would climb the creaking steps to a ghost room where long black dresses and skirts lay folded in the drawers of a buttermilk-red blanket chest. A cradle caught the dim light, and a big spinning wheel stood motionless, tied down by spider webs. I liked best poring over the musty books. My favorite, *Hill's Album of Biography and Art*, was richly illustrated with engravings of bearded men and elegant women whose lives had been deemed virtuous enough to include.

While the nearby farmhouse my wife and I use as a vacation retreat has fared well, passed down from one generation to the next, this one declined when there was no longer anybody to care for it. The last two resident sons of the family had been born with club feet. Unable to farm, they left home to make a living elsewhere.

And so the land and the apple orchard reverted to forest and the house began its slow decay. One Halloween, some boys from town burned it to the ground. Several years later, walking on the foundation wall, I came across a sunburst disc of a brass pendulum, blue with corrosion, all that was left of time past, when this was a home.

I still keep my eye out for abandoned houses and occasionally find one. Just last summer, driving down the hilly road I have taken many times to the village near our farm, I spotted one I had never noticed before. It was concealed in a dip beside the road, surrounded by trees and shrubs, the kind of rampant growth that springs up around such places. Once I spotted it I could not resist having a closer look, so I parked and descended the bank to what had been a lawn, now thick with cowslips and forget-me-nots.

The house turned out to be the broad-eaved, gracious type portrayed in Currier and Ives home-for-the-holidays scenes, in which a buggy or sleigh is drawn up in the road while reunited family members hug and kiss one another on the porch.

I walked around it. The dirty windows—missing many of their panes—seemed blind to all but the trees which they dimly reflected. A dry, dusty curtain ragged at the hem still hung in one window; a tattered awning flapped in front of another. There were four doors, yet none permitted entry, and the floor planks behind were menacingly splintered or, worse, were missing.

In spite of its advanced decay, this had clearly been a beautiful house. Just as some country women excelled as quilt-makers, so some men were better than others at carpentry. Whoever built the house possessed not just skill but imagination. The columns of the two surviving porches were of unusual thinness, crowned by delicate capitals, and the gingerbread was cut in a lacy pattern.

Around the southern side, all but obscured by two giant spruces whose thick branches reached toward the house as though to grasp and steady it, lay the main entrance. The portico that had sheltered the door from the sun had long given way. Though entry was impossible, I could see the hallway. A staircase led upstairs to the darkness of rooms where people had been born, made love, dreamed, and died.

I felt for the house and hoped that someone would rescue and preserve it. But not long after leaving our farm at the end of summer, I was told by a friend that it had been burned as a hazard by the local volunteer fire department. I asked whether anyone had ventured inside before it was set afire. Not even the firemen had the courage to go upstairs, for fear of the floors collapsing.

I wondered what clues to the owners' lives might have lain hidden in there—perhaps letters and diaries in a trunk left behind in the attic. I derived a certain amount of comfort from the thought of the flames lighting up the rooms, warming them, licking away the mold. But that is not what happened, I later learned. Instead, a bulldozer came and broke the building's bones, crushed its walls, knocked it into a heap of splinters and dust. Only after enduring this ignominy was it burned, its wreckage constituting its own pyre. Then earth was shoved into its grave.

When I pass the site now, I slow down and look. Nothing survives to demonstrate that anyone ever lived here. Already the bare patch is healed over with weeds and the shoots of new trees. ■

Dale Mackenzie Brown, who frequently writes about travel and design for House Beautiful, told of the family farm—and his great aunt Ella, who lived there 86 years—in a June 1995 Thoughts of Home essay.

House Beautiful is pleased to announce the publication of a paperback edition of Thoughts of Home: Reflections on Families, Houses, and Homelands, *a collection of essays from this column. (Hearst Books, $14.95, at bookstores.)*

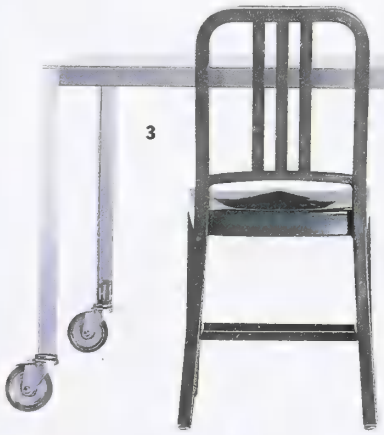

"Insanity
is hereditary.
You get it from
your kids."
Spiegel
Style for Life
1-800-SPIEGEL
www.spiegel.com



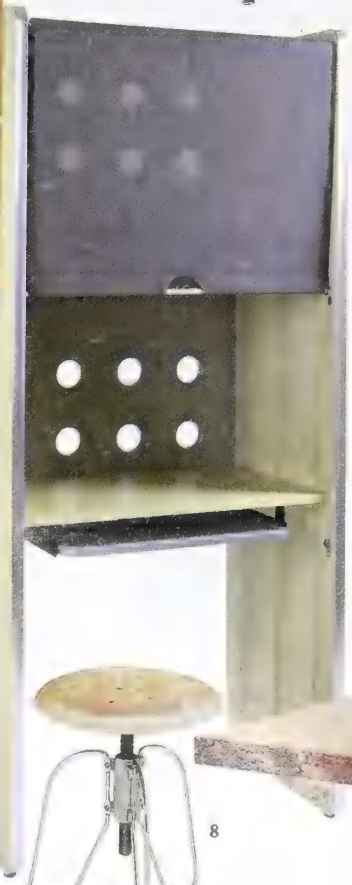
High tech and high design for today's home offices

EDITOR: ELIZABETH MAYHEW



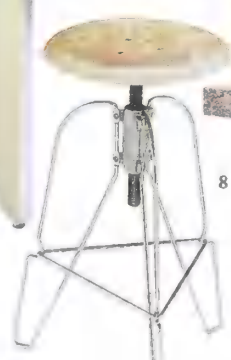


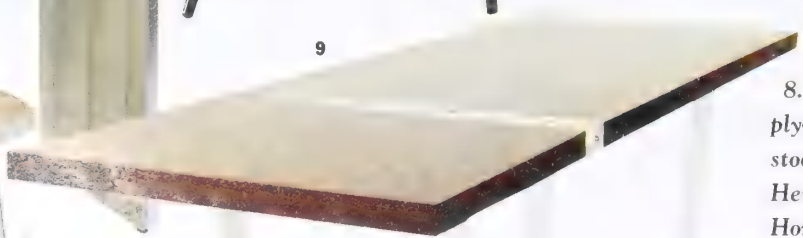












1. Knoll has reintroduced Arne Jacobsen's stacking Ant chair from 1952, $381 each. Call 800-445-5045.

2. Maple cubes pivot on Daven Joy's storage unit, $1,850. From USDA: 800-681-8732.

3. Walter Chatham's aluminum table, $2,378; Emeco aluminum chair, $285. From ICF: 800-237-1625.

4. Cast-fiberglass trolley by Ross Lovegrove. Through designers. From Bernhardt Contract: 212-888-3232.

5. Offi's computer station, $1,122. Call 800-383-OFFI.

6. Erla Solveig Oskarsdottir's armchair. Through designers. From Bernhardt Contract: 212-888-3232.

7. Steel and ABS plastic swivel chair by Stefano Giovannoni for Magis, from $428. Through Leif Petersen Inc.; call 415-453-5500.

8. Jeff Covy's maple plywood and aluminum stool, $260. From Herman Miller for the Home: 800-646-4400.

9. Blank & Cables' drop-leaf table goes from 65 inches to 94 inches long, $5,700. At Homer: 212-744-7705.







They say your home says a lot about you.

So how do you feel about

being called beautiful,

elegant and very chic?

Defining your sense of style is what decorating is all about. And a good place to start is with the floor. Because, even though this WundaWeve® carpet from Mohawk has borders, the options are truly limitless. Call 1-800-2-MOHAWK for a free Right Choice Carpet Guide. Or visit our website at www.mohawkind.com.

LOOK FOR THE MOHAWK FAMILY OF FINE CARPETS

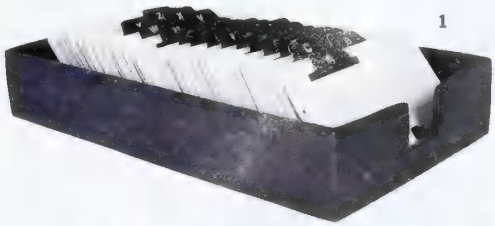
ALADDIN . HORIZON . WORLD . GALAXY . WUNDAWEVE

CARPETS BY

MOHAWK

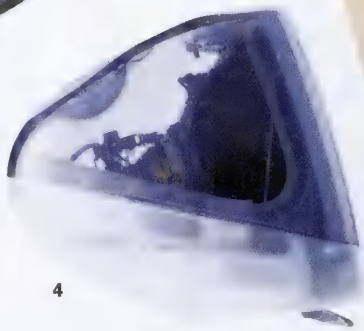
Mohawk makes the room.

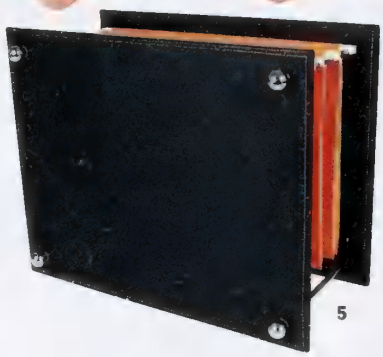
Chic desk accessories in metallics and leather







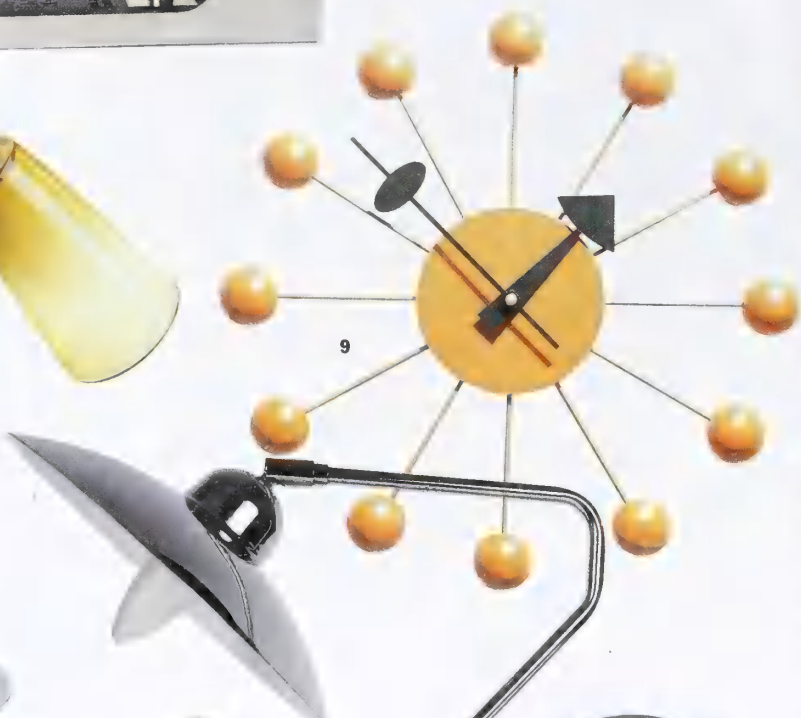




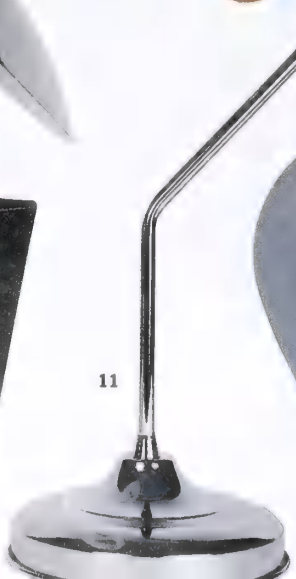








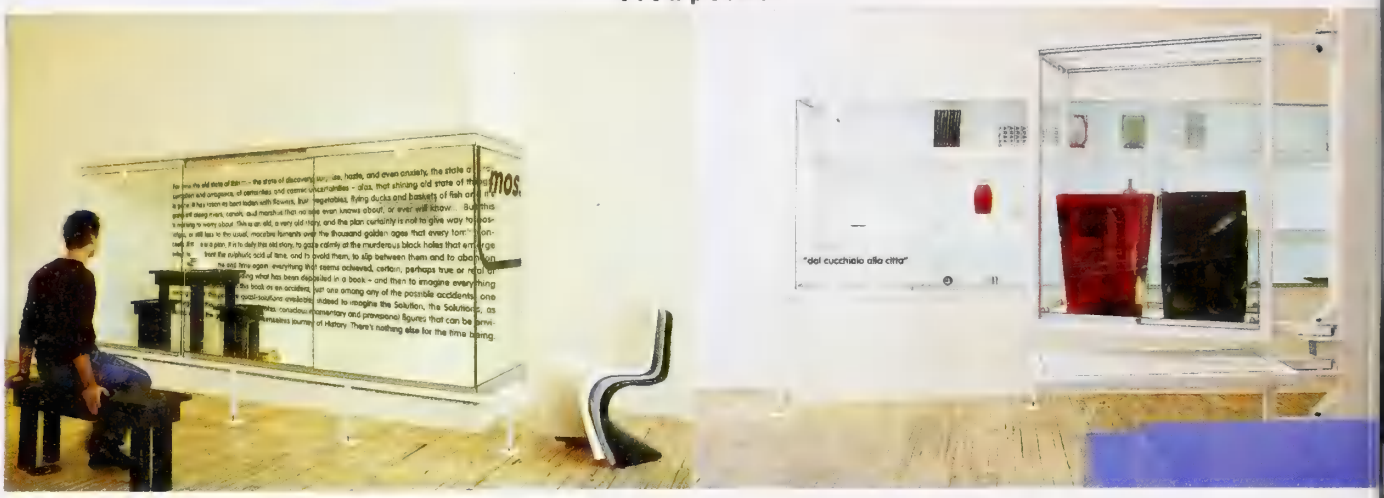






1. Chocolate-finished aluminu business card holder, $40. Fro Lunares: 415-621-0764.
2. Organize CD-ROMs in Totem' rubber vessel, $12. Call 212-925-5506.
3. Mouse pad calculator from Crate & Barrel, $13. Call 800-996-9960.
4. Apple's updated iMac, $1,499. See www.apple.com.
5. Black leather hanging-file holder, $275. At Quinto Sol: 212-734-5653.
6. The most stylish stapler around, $60. At Moss: 212-226-2190.
7. Fountain pen $68. From Recif 212-924-1448.
8. Resolute's des lamp, $400. Cal 206-343-9323.
9. The reissued George Nelson b clock, $250. At MoMA Desig Store: www.momastore.org.
10. Leather wastebasket, $6 From Lunares: 415-621-0764.
11. Lorin Marsh chrome table lam Through designe 212-759-8700.
12. Mouse that plugs into most PCs, $40. From Lexon: 305-567-2800.


Make
some new
rrangements.
g American Moulding's Stackables™... unfinished furniture that is as flexible
e. Paint, stain or leave them natural – the choice is yours. Plus, they are
eable so you can basically create your own furniture. So when you are
some new arrangements, head for Lowe's Home Improvement Warehouse
u'll find Stackables at an everyday guaranteed low price.
WE'S
vement Warehouse
e's nearest you,
site at lowes.com
00-44LOWES.
enters, Inc. 1999
ered trademark of LF corporation



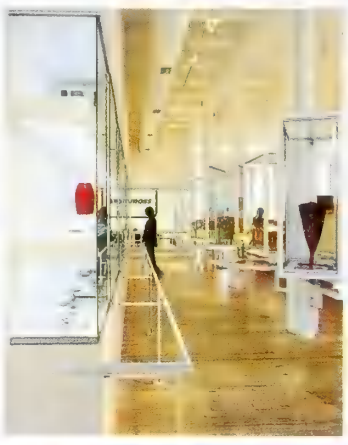
THE EROS OF OBJECTS

Murray Moss regards his Manhattan store as an exhibition gallery and arranges his 20th-century design picks to entice, provoke, challenge, and amuse

By Christine Pittel

"Is this stuff for sale?" That's the second most commonly asked question in the SoHo store Moss. "The first is 'Do you have a restroom?' " says Murray Moss, the Puckish impresario behind these home-furnishings-with-attitude. "If someone thinks a clock or a fly swatter is there merely to *look* at, where do they get this idea?"

Actually, from Moss himself. The iconoclastic shopkeeper shows his goods under glass or poised on runways that all but say "Do not touch." The decor imitates the look of a museum: the whiteness, the minimal descriptive texts, the assumption of significance. And like the Museum of Modern Art and the Guggenheim, which keep expanding, Moss's shop recently quadrupled in size when he annexed the building next door.



Moss organizes his vast open space in long aisles with objects displayed in anything but random didactic arrangements that seem curated, as though customers will be shopping for ideas rather than things. In one diorama he juxtaposes a right-angled grid-patterned table and an amorphous silicone lamp with a ragged edge—portraying a design evolution from the hyperrational to the cryptic. For the opening of an exhibition featuring Dutch bathroom fixtures, Moss hired an actor who wore a bathrobe, brushed his teeth, occasionally showered: it was a living diorama. The function of an object is no more impor tant to Moss than its qualities—the shiny surface, the compac shape, the humorous profile of an animal-like form.

The first thing I ask myself when I see an object is 'what it about?' " says Moss. "It doesn't matter if it's a chair or a waste basket because what I'm attracted to is the way the designe explores the notion of stretching something over a frame What I sell is the idea embodied by the object. Personally, I'm not interested in accumulating stuff."

He named his store Moss, not 20th Century Industrial Design or some equivalen to underline the principle that the collectio is an extension of a real person. "I'm not tryin to say that these are the best-designed objec in the world. These are simply the things I fin interesting today for whatever reason. It's m brand: the objects, plus my take on them."

They may be only spoons, cups, or vase but Moss manages to pique the interest browsers. The inaccessibility of objects locke in their vitrines only whets the appetite. Yo feel very privileged when a salesperson with key opens a door and you find yourself holding something tha suddenly seems precious. It is not just a salt shaker. It is a sa shaker invested with meaning, and in this museum you ca buy it and take it home. ■

Encouraging his customers to look a little deeper, Murray Moss sets a table and benches by Ineke Hans made of recycled plastic behind glass, which implies value (top left). But lo and behold, the customer is sitting on a bench just like it Top right: Front vitrine holds resin vases by Gaetano Pesce. Inset above: Museumlike railings along a linear showcase. Opposite page, clockwise from top left: Leather-and-steel chair by Jean Nouvel. Resin furniture by Pesce. Diorama with Marco Zanuso chair Superstudio table, Pesce lamp, and stuffed animal. One piece of yellow soft polyurethane forms the tablecloth and attached bowl by Saar Oosterhof, behind furniture coated with gray PVC by Jurgen Bey. Inset: Moss in his shop.





DECORATING ONLINE

Furniture companies, catalog merchants, and even the corner hardware store are opening Web sites. Now you can furnish your home without ever leaving it

By Deborah Michel

In one night I was able to track down a Gerrit Rietveld Zig Zag chair I'd been searching for for ages—in Belgium. I replenished my linen closet with my favorite towels, agonized over an exquisite antique doorknob (so what if I live in a fifties ranch?), and found my finger itching to click the "buy the entire room" button at the latest in a spate of big new furniture sites—just to see what would happen. All this transpired long after I should have been asleep, my laptop resting on my bedside table, a vintage Florence Knoll design that I bought at eBay (**www.ebay.com**), the vast, revolutionary auction site.

The move online heated up recently with a handful of well-publicized mega-sites—furniture malls with perhaps a few too many bedroom suites and curio cabinets. Their sheer size can be overwhelming, and after spending even a short time clicking back and forth between them the product lines start to run together. Living.com (**www.living.com**), the most attractive of the bunch, carries Broyhill, Lane, Urbana, and Herman Miller, among others, while BeHome (**www.behome.com**) owned by the Benchmark furniture company, also carries Broyhill as well as Karastan, Rowe, and Alexander Julian. Alexander Julian can also be found at FurnitureFind (**www.furniturefind.com**), and around you go. Prices are often 15 to 50 percent less than in stores, so if you're looking for a specific item, these sites are certainly worth checking. (One quirk: for certain items, sites cannot list prices due to an agreement with the manufacturer. But as a helpful salesperson pointed out on the phone, you don't need to wait for a return e-mail; you can simply click "buy" and the price will be revealed. And don't worry, you're not required to follow through.)

Because these sites are new and trying to win customers in many cases shipping (and sometimes even return shipping is free—something rarely offered by bricks-and-mortar stores where delivery prices can be high. And because much of the furniture on these sites can also be tracked down in showrooms, you can do real-life research, then look for the best price online—and even go back to your local dealers to see if they will match it.

GoodHome (**www.goodhome.com**) is another big home furnishings site, and some of the pieces featured can probably be found at, say, Living.com. But GoodHome is much more stylish and more fun to use. Furniture is divided into five "lifestyles": Classic, English Country, Coastal, Rustic, and Urban. You can search by style, furniture type, or room. More likely you'll just want to let the nifty conveyer belt of items scroll along until you see one that takes your fancy—perhaps the $175 replica of the famous Eileen Gray cocktail table under "Urban."

But what will the quality of this piece be? It's hard to tell from the picture, just as it often is with print catalogs. Is it worth the $20 or so shipping charge to find out? Will it be packed so that it is easy to return? I once ordered a rather chic-looking little étagère online, but when it arrived it had been so poorly painted that I wanted to return it. Paying for return shipping didn't bother me, but the piece had been wrapped so amateurishly (on purpose, I suspected) that the packaging was impossible to reuse. Said étagère is in my living room today, a too-large lamp covering the worst spots.

And so I wonder, might it not be safer to look for a real Eileen Gray table instead? One can be had at the Museum >


Kodak
TAKE PICTURES. FURTHER.™
from the moment to the memory
in just minutes
NOW YOU DON'T EVEN NEED A PC TO SHARE YOUR DIGITAL KODAK MOMENTS.
An amazingly simple way to share treasured memories. Capture your favorite moments with the new KODAK DC215 Zoom Digital Camera. Because it's digital, you can be sure you got the picture you wanted. Then print by simply putting the KODAK Picture Card into your KODAK Personal Picture Maker PM100 by Lexmark™. Result? Brilliant photo-quality prints ready to share in minutes.
1
2
3
For more information visit one of the retailers listed below or visit www.kodak.com/go/dc215j
Office DEPOT
COMPUSA THE COMPUTER SUPERSTORE
BEST BUY
PC Connection

PRESERVE
THE DESIGN KINGDOM



RETURN YOUR SAMPLES

Your presentation can't soar without just the right memo fabric samples. But they're an endangered species in a design world that counts on them.

Do your part to keep our kingdom alive with choices and possibilities. Return your samples . . . so we can all thrive!

DFA Decorative Fabrics Association



Rue de France

THE CATALOG OF FRENCH COUNTRY LIVING



French country homes possess a style that is simply elegant. Windows become works of art with classic lace curtains. Beautiful beds in exquisite linens are "the stuff that dreams are made on." A wrought iron table set with colorful ceramics makes a feast for the eyes. And, every nook speaks with a charming accent.

Phone for a free catalog of exclusive furnishings and accessories.

1-800-841-8043, mention code HB100

78 Thames Street, Dept. HB100, Newport, RI 02840

Visit our website: ruefrance.com

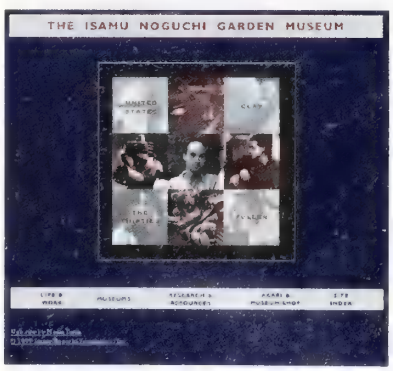
With all those Barcelona chairs and George Nelson benches floating around, comparison shopping is a must, and whatever you buy, don't forget to check shipping rates



of Modern Art's online store, **www.momastore.org**, for $750. (This is a very good example on how online spending escalates so easily.) In fact, midcentury furniture is so prevalent on the Internet it shouldn't take long to find vintage Eileen Gray elsewhere, perhaps even for less. Try eBay (**www.ebay.com**) for sheer volume (but don't expect bargains; buyers and sellers have become too sophisticated for that). Aficionados also like Modern Auction: **www.modernauction.com**.

Other sites for mid- to late-20th century favorites: Herman Miller's official site, **www.hmhome.com**; Belgian-based Fiftie-fiftie (**www.fiftie-fiftie.be**) (bookmark an exchange rate site, **www.xe.net/ucc** for far-flung online shopping); F.U.P. (Full Upright Position) **www.f-u-p.com**; Design Within Reach (**www.dwr.com**); and Limn (**www.limn.com**), the site of the great San Francisco store.

With all those Barcelona chairs and George Nelson benches floating around, comparison shopping is a must. For example, as much as I love Limn, the Isamu Noguchi Foundation Web site, **www.noguchi.org,** has the same line of Noguchi paper lamps for substantially less. True, you can't actually click and buy at the Noguchi site—you have to send an e-mail—but the money goes to the foundation and its museum. Whatever you are buying, don't forget to check shipping rates and whether you will be paying sales tax (yes, if the site is located or has an affiliated store in your state).



You can be very specific online. Genie's Fab Fabrics (**www.thebrighton.demon.co.uk**) is a British site selling vintage fabrics. Tri-State Antiques (**www.tri-stateantiques.com**) specializes in period Heywood-Wakefield furniture. If they don't have what you're looking for, click over to **www.heywood-wakefield.com** for their reissued pieces. If you find a site you like, be sure to check its links.

You see so much midcentury furniture on the Internet in part because it is trendy, but also because modern classics make a relatively safe buy online. Taking condition into consideration on vintage pieces, you pretty much know what you're getting. An 18th-century French fauteuil would be another matter altogether. But if an 18th-century chair is what you must have, Circline (**www.circline.com**) is the place for you. When it first debuted, anyone could browse the impressive selection of antiques from top-notch dealers around the country, but only design professionals could buy. Now, however, anyone can shop, although only the pros get the resale discount.

Where the Internet really comes into its own is with the very specific, slightly arcane shopping sites—the online equivalent of those little gems you find wandering city (or small town) streets. Many people know about Restoration Hardware (they're online now, too: **www.restorationhardware.com**), but how about Ed Donaldson Hardware Restorations (**www.eddonaldson.com**)? Donaldson has a real-life showroom in Adamstown, Pennsylvania, but now you can sample his gorgeous vintage doorknobs, rim locks, hinges, and knobs no matter where you live. Another hard-to-resist hardware site is that of the San Francisco store Bauerware (**www. bauerware.com**), with hundreds of unusual drawer pulls and knobs.

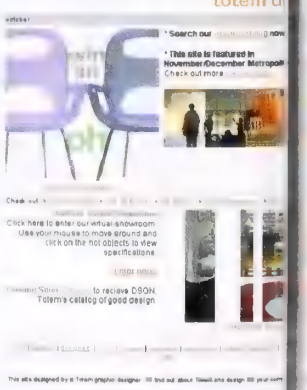


Indulge in Karim Rashid's hip rainbow plastics at Umbra's site, **www.umbra.com**, in mirrored pillows and tiny Indian carved wood tables at ShalinCraft (**www.shalincraft-india.com**), a site I happened upon by accident and probably wouldn't have been able to find again had I not bookmarked it.



You don't have to visit New York to purchase many of the Blu Dot, Artelano, and Inflate products from the TriBeCa store Totem; they're available online at Totem Design **www.totemdesign.com**. New York Style (**www.newyorkstyle.com**), on the other hand, brings together different New York "boutiques," many that only exist online. You can buy a chair by designer Mark Zeff, or Jonathan Adler's sleek striped ceramics. If you prefer Simon Pearce's clean-lined hand-blown glass,





(Continued on page 108)



The Home Of The Near Future

Famous for over a century for its incandescent lights, and then for its televisions and compact disc players, Philips is now extending its vision to novel consumer electronics, picture frames, bookshelves, toys, and objets d'art. In the process, not only is this Dutch electronics giant reinventing that most humble of consumer goods, the appliance, it's also blurring the line between home electronics and decorative arts.



BY LINDA DYETT

Take a look at the strip of pictures above (or check them out in detail on the pages that follow). *Hmm . . . scenes from an inviting contemporary home that's neither too cluttered nor excessively stark,* you may be thinking. Nothing's over the top. Nothing screams high-tech-for-its-own-sake. In fact, a great many of the details in these room vignettes—the nostalgia-laden utensil rack in the kitchen . . . the wooden bookshelf in the home office . . . the retractable mirror in the bathroom . . . the breakfast tray in the bedroom—beckon with a strong comfort quotient. Even the flat-panel computer screens, evident in nearly every room, are attractive while being discreet.

But these familiar objects are much more than what they seem. Enhanced with microprocessors and networked via digital wireless technology, they're *smart goods,* preprogrammed to take on › › › ›

PHILIPS

simple living @ smart home



A ROOM WITH A VIEW

Throughout La Casa Prossima Futura, it's the details that count. On this page, scenes from the living room. An ultra-compact projector-receiver on the oval table beams video images onto the framed wall-mounted flat-panel LCD screen that functions as a combination TV, computer monitor, and family bulletin board. To the left of the screen is a spherical wall-mounted speaker. Resting on the floor: more speakers, hooked up to the main computer, thereby accessing TV, radio, and other sound sources. The extra-durable blue-and-yellow unit is designed for kids. The green dome with otherworldly red sensors is an electronic robot-pet. Displayed on the back table is a digitally enhanced picture frame that contains a variety of photos and videos as well as reminders of birthdays and anniversaries. The framed screen with

MEMORY LANE

Those mutant Russian doll and salt-and-pepper-shaker-like objects, shown in closeup, above, are multi-sensory Emotion Containers, each with a mini-screen, speaker, and scent compartment. Use as repositories for your wedding memorabilia and images from last summer in Tuscany (including the scent of verbena). As for the vase of flowers: it isn't wired. All it does is look and smell good—and demonstrate how suitably it accompanies the electronic objects in its ambit.



red knob on the oval table allows for voice- or touch-activated control of the entire home networking system—everything from turning on the microwave to closing the garage door.

SHEDDING LIGHT ON THE SUBJECT

On the circular table, above, is a leather-enveloped **portable info unit** that's linked to the computer. Click one button, and you're shown thumbnail views of family members. Click another, and you control the thermostat. Gracing the hassock is a leather-bound **CD album.** Browse through it, as you would a menu, and simply activate the item you'd like to hear. No need for transfer to a separate CD player.



THE HOME LIBRARY

Resembling a chest of square drawers is the expandable Archive Unit, above, a key item in La Casa Prossima Futura's inventory. Fitting into drawers that open and shut is the family's main CD collection—an education and entertainment library in one compact storage unit.



complex tasks. The breakfast tray, for instance, doesn't just hold orange juice, omelet, and coffee. It keeps them appropriately warm cold, and it also contains a built-in computer screen that delivers morning news and traffic report.

These concepts for a third-millennium home were designed Philips, the Dutch electronics giant, as a way of exploring dome options in the not-so-distant future and showing how seamless invisible the new technology can be. In fact, the semiconductors integrated circuits will be right there in front of us, but we won't them—because they'll be embedded into our traditional hc furnishings.

It's all a matter of integrating design—an area that electro companies have traditionally shied away from—with technology with socio-cultural data. "At Philips, we have developed a hum focused, research-based approach, in which socio-cultural experti integrated into the design process," explains Stefano Marzano, m aging director of Philips Design. "This approach ensures innovat people-focused solutions." And as Cees Jan Koomen, presiden Philips Home Networking, puts it, "It is our intention to create home of the near future as an environment where people inte with technology on a human level." Technology will become e more complex, but our living spaces will remain comfortably fa iar, or rather they'll revert back to the familiar, following a dec or more in which we tried in vain to make decorative peace v the greige pizza-box shaped computer box and all its attendant w

Koomen has a name for this trend. He calls it *ambient intellig* meaning that we won't need to master new technologies or le exotic cyber-languages to get our smart homes to work. Instead technology that's now being programmed to adapt to our ne Without any computer know-how, our phone messages will au matically be converted to text, prioritized by caller, and listed portable display. We'll be able to access a specific website on the In net with just one spoken command. The thermostat, without pron ing, will rise to just the degree of warmth we prefer on a wintry We'll be able to recharge the electronic kitchen tools merely by p ing them back where they belong, on their Shaker-esque electr peg rail. Philips debuted its vision of 21st Century domesticity at year's International Furniture Fair in Milan with an exhibit of a se of vignettes known as *La Casa Prossima Futura: The Home of the Future*. At the invitation of Saks Fifth Avenue, a greatly expanded sion of the Milan exhibition later traveled to the U.S., where it shown at the New York flagship store. That's where we caught up La Casa Prossima Futura. Looking into its life-sized rooms, we b



Philips FlatTV. A new way to look at television.
Watercolors. Oils. And now a plasma-screenTV. A beautifully framed 42" diagonal screen with a depth of only 5.8" from a leader in wide-screen digital technology. It's available in a range of designer colors. **I've got to admit it's getting better.**
www.philips.com

© 1999 Philips Electronics North America Corporation

PHILIPS

Let's make things better.

AT LAST, A ROBOTIC APRON

Onto the kitchen and dining room, where, for starters, the workaday apron, right, has been smartened up and voice-activated with power circuits and a built-in microphone. While you're busy washing the salad greens or stirring the sauces (chores the household robot is not yet able to perform), you calmly speak to your apron (such a gesture will quickly become second nature) and instruct it to lower the heat on the cassoulet, or to recall a recipe on the computer screen.



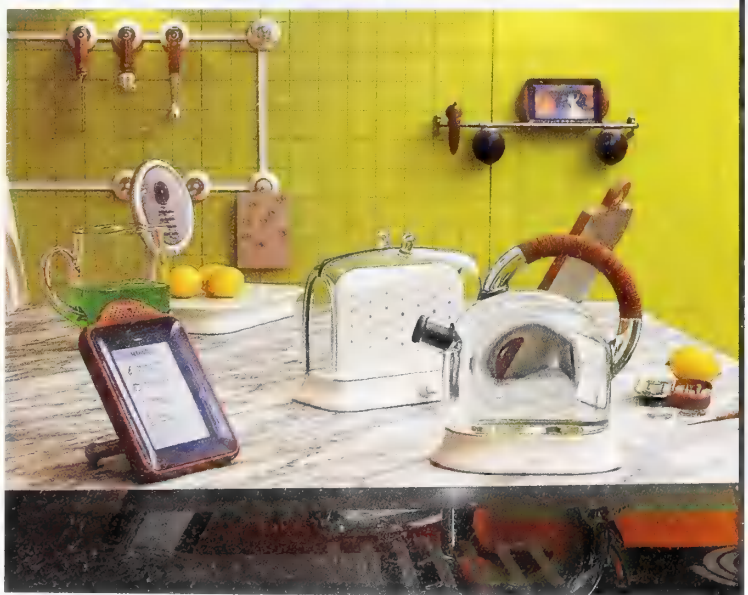
THE WELL-DRESSED DINING TABLE

See that festive embroidery on the linen **tablecloth?** It's an integrated power circuit, woven right into the fabric, giving you fingertip control of all the electric appliances on the table. These include ceramic **plates** that obligingly keep food warm while you converse during a leisurely dinner, a **wok-pot** with halogen heating elements for table-top grilles or raclettes, **cordless lamps** with light-emitting polymers, and a two-way kitchen **communicator** contained in a Japanese-style bowl.



YOUR OWN PORTABLE FOOD TESTER

Those spiky items in the carrying case, above, aren't automated chopsticks, they're portable **food analyzers,** preprogrammable to detect specific food allergens. How handy when you're traveling in exotic locales.



KITCHEN HELPERS

Fitted onto the tiled wall, below, are a Shaker-esque **peg rail** and a stainless steel **rack,** both housing a variety of electric cut-slice-and-whip tools, plus an easy-to-wipe-clean terra cotta computer monitor and speakers, all of which get recharged resting on power points. On the marble-top table: more **display screens;** a **combination food-analyzer and scale** that provides specific nutritional data and [illegible] diet to balance their meals; an expandable glass **toaster** [illegible] croissants and baguettes and also features an auto- [illegible] burning, and a glass **kettle** with water



to realize that millennial home-tech questions can find viable, ind pleasurable, answers, and that the up-to-date residential interior nee look like a space-station scene in a sci-fi movie.

As Philips' Stefano Marzano points out, we're not about to such basics as chairs, tables, beds, and the like. "They fulfill a funct in our lives that has found its essential form." So it makes sense the home of the future will also contain these familiar furnishi

The idea, Marzano says, is to keep unsightly but essential e tronics, such as the computer server, in a back-room closet, an spread its functionality all around the home, incorporating it clev but unobtrusively into the objects we can't, or won't, do with We're already witnessing flat-panel TV screens perched like pict on the wall. Now, why not install audio equipment into bookca chairs, and children's toys? Why not turn our much-loved table or mantle picture frames into diminutive computer screens that flash our entire family tree, in-laws and all? And why not rein the old fashioned coffee-table knick-knack as, say, a digital men evoker, that will contain the digitized scenes and even the scent our jaunt to Morocco, or our parent's 50th anniversary barbe

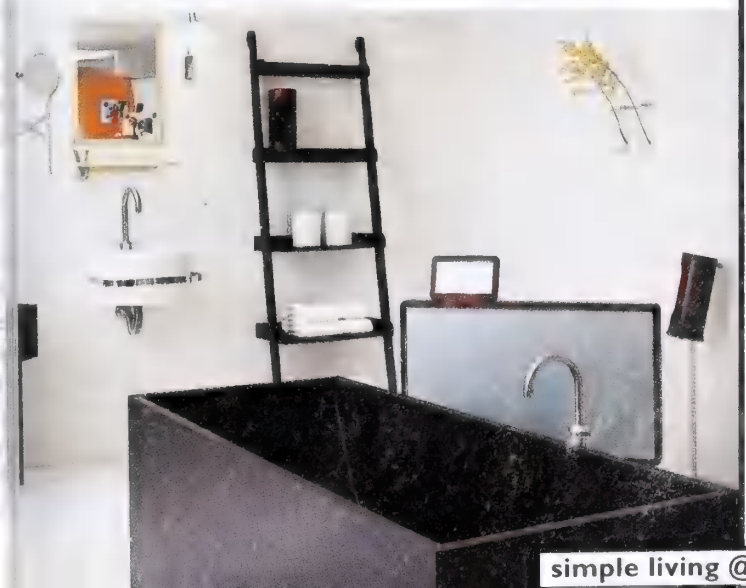
The rooms of La Casa Prossima Futura propose that today's c sumer wants it all. We want menial tasks taken care of for us, but want privacy, too. We want instant, worldwide Internet linkage a full complement of sensory stimuli throughout the day, but we seek out peace, quiet, solitude, and control—especially when we' home. And whatever else our aesthetics, we'll do just about anyt to get rid of the cables and wires snaking all over the floor, and t surge protectors that are so talented at gathering dust.

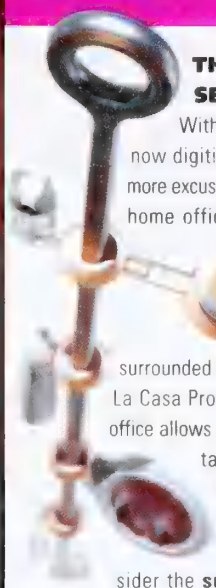
La Casa Prossima Futura is the prototype for all of the above, our choice of interface—touch screen, button-pressing, or voice c mands. While we're lounging in the living room, we can literall the stereo to mix us a new Cuban music medley from a stack of selected CD's. When we're in the mood for reading the number nonfiction bestseller, we can go to the electronic bookshelf, punc a quick request, and instantly download the text into a real book, LCD-display pages, that we can hold in our hands and peruse at leisure on the sofa. In the kitchen, with a single voice or touch c mand we can lower the temperature on the Belgian stew while concentrate on separating the egg whites from the yolks for



ning's angel food cake. At the dinner table, we can dim the lights or ange the background music just by touching the tablecloth, which been wired with a woven power circuit. When it's bedtime, we manually aim the mini-projection-TV, resting on the bed-table, to the ceiling or the wall, depending on just how upright we ose to be. In the morning, while we're brushing our teeth, we can ultaneously recharge both our shaver and our mobile phone at the hroom sink, and while we're at it, we can check the weather and ffic report on the video screen that's planted in the mirror. As for se times when we need to sit at a computer screen, its functions l be accessible throughout the home on attractive LCD panels ering "dedicated" information for each room. The home office een will show us our business and financial information. The hen computer will specialize in recipes, but will also function as daily appointment book and will place on-line food orders with local, digitally-enhanced supermarket. The bathroom computer, ised inside a digital medical kit, will offer immediate access to lth and pharmaceutical websites.

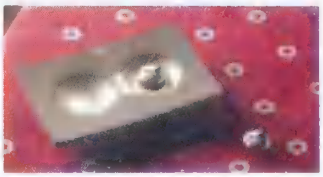
Not yet for sale, the visions like La Casa Prossima Futura's proto- es may go into production within three to five years, predicts me Networking president Cees Jan Koomen. All that's needed— this is bound to happen in the near future—is industry stan- dization, so that a wide variety of goods from different manufac- rs can function on the same electronic wavelengths. How perfect the Internet generation, just beginning to settle down, that ects its information and its entertainment at a moment's notice, at st. How perfect for busy families. And for anyone else who's either rburdened or lazy enough for a little robotic assistance. Yes, it's year 2000, and we can now consider purchasing our first robot hout bursting into laughter or thinking that we're going to share living space with a weird humanoid.





THE DESK SET

With business data now digitized, there's no more excuse for a cluttered home office (unless you feel more creative surrounded by paperwork). La Casa Prossima Futura's office allows for creativity by taking care of some of the administrative tasks. Consider the **support stand,** near left, that functions as a recharge unit for keyboard, screen, phone, projector, and videocam. On the desk, far left: a **"storyboard,"** for editing digital media; a cordless **picture phone** with an archive of faces for easy dialing; a **long-neck digicam;** an **oblong printer;** an **"intelligent pen";** a **computer** with "totems" that represent specific documents—spreadsheet, memo-in-progress, et al. Contents are activated when a specific totem is placed beside the screen. On the wall: a **bookshelf** that recharges interactive books.

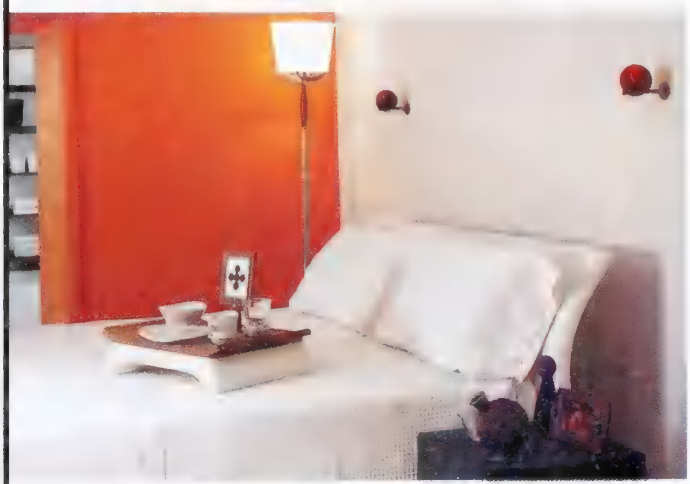


EAR-PLUGS, CIRCA 2005

For when you don't want to disturb your partner's sleep, **in-ear headphones,** above, provide truly personal audio. Place them back in their dish for automatic recharging.

ROOM SERVICE

Finally, the La Casa Prossima Futura shared bedroom, designed for the sleeping and waking needs of a couple who also have individual needs. On the bedtable: a tiny **display monitor** for individual viewing when your partner's asleep; a **cordless phone,** balanced to return to vertical when a sleepy call recipient knocks it over; a compact projection TV. On the bed: a **breakfast tray** complete with removable computer touch-screen and magnetic metal contacts that prevent dish-slippage while keeping oatmeal bowl and coffee cup warm and juice glass cold.

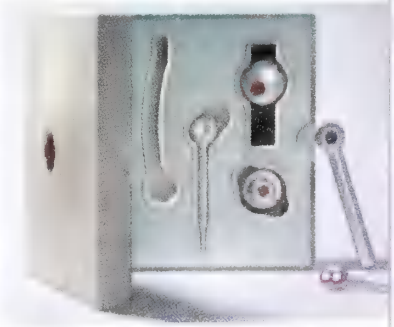


PORT-A-MEDIC

That's no ordinary **first-aid kit,** below. Inside are a stethoscope microphone, blood-pressure band, and electronic thermometer, intended for you to help your doctor make a diagnosis via a video linkup, also contained in this medical box.

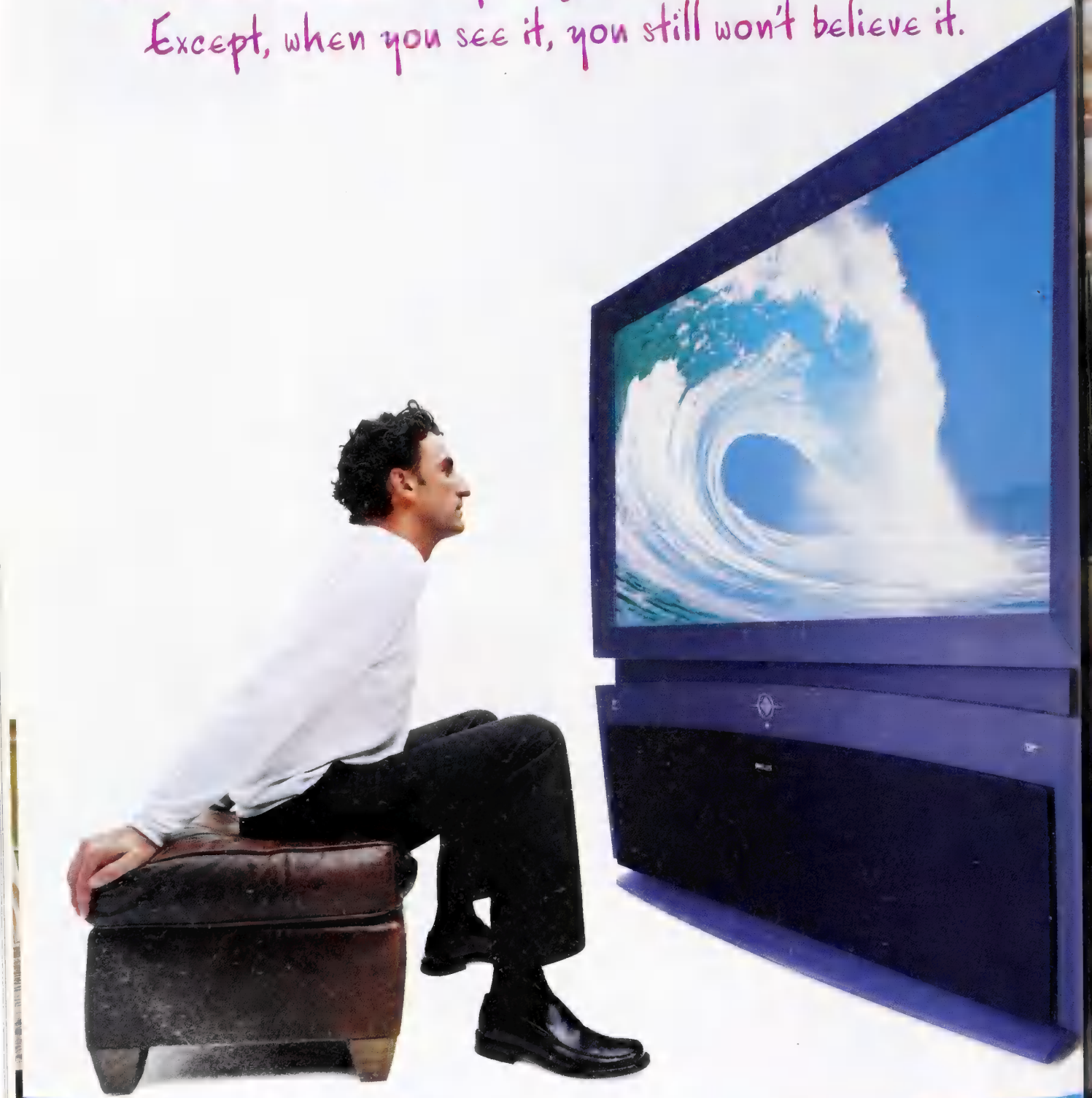
THE ULTIMATE BATHROOM

With a bathing ambiance this well appointed, you could easily risk getting water-logged. The **medicine-chest mirror** contains a video "window." The **shelf** beneath it recharges shavers and toothbrushes. As for the **pull-out magnifying mirror,** it checks weight, pulse, and blood pressure, while allowing for careful skin inspection. Alongside the tub is a **TV duo:** a video screen with a detachable cordless sub-screen (so no quibbling over who watches what, and where).



© 1999 Philips Electronics North America Corp.

You have to see Philips High Definition TV to believe it.
Except, when you see it, you still won't believe it.



Philips High Definition TV. As real as it gets. Two million pixels. Dolby Digital™ sound. And HD picture quality that's staggering. All from a leader in wide-screen digital technology. Now I know what people mean when they say "picture perfect." I've got to admit it's getting better.

www.philips.com

Dolby Digital is a trademark of [illegible]
© 1999 Philips Electronics North[illegible]

PHILIP

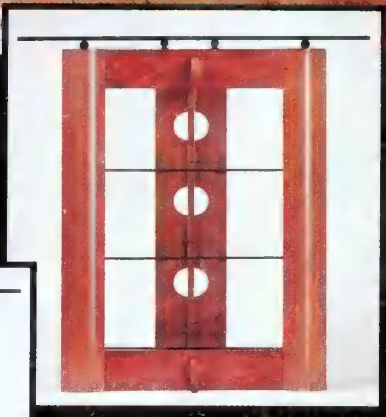
Let's make things bette



VU-300C

Taking Audio-Video Furniture To New Heights Of Functional Elegance.

Bell'Oggetti, a leader in innovative European home theater designs, emerges with a new look - the natural beauty and warmth of solid wood. Utilizing its renowned cable management system, cords and cables blend into the clean lines of classically styled furniture.



BVS-304C



BVS-303C

BELL'OGGETTI®

di Legno. . . "Beautiful Objects of Wood"

711 GINESI DRIVE, MORGANVILLE NJ 07751, TEL. 732-972-1333, FAX 732-536-6482
In Canada: TEAC Canada Ltd., TEL 905-890-8008, FAX 905-890-9888
web site: http://www.belloggetti.com



The sinuous brushed aluminum partition from Abraxas can be molded into different forms.

STEELY-EYED

By Danielle Fox

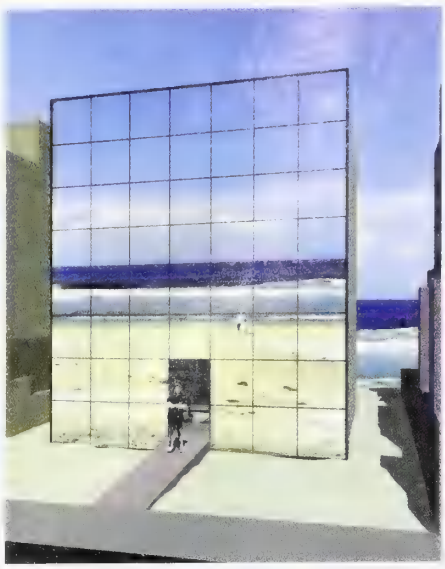
Today more than ever, designers are exploring the prettier properties of steel—its sleekness, its shimmer, its malleability. Long typecast as cold and industrial, steel and other unprecious metals now remind us that they shape up well. What we have found in the surface these days includes furniture slipcovered in glamorous stainless-steel mesh, highly polish biomorphic aluminum vases, wallpaper inspired by galvani steel, and fabric so sparkly it looks like spun silver. The C derella substances are now just as appropriate in the livi room as they have long been in the kitchen and garage.

SEE PAGE 111 FOR READER INFORMATION



The many guises of steel, above, clockwise from top left: Small interlocked steel rings form Sandy Chilewich's oblong bowl. Lightweight mesh basket from Umbra. Modern Living's lustrous log holder. Metallic fabrics and wallcoverings, right to left: Vinyl-backed silver leaf wallpaper, gray channel quilt fabric, and galvanized sheet metal stripe wallpaper from Blumenthal. Robert Allen's glazed lizard skin print. Ottomans slipcovered in chain mail from Eve France Designs. Streamlined stainless-steel table from Brueton. Below left: Lisa Ziff's curvy cast-aluminum vase. Below right, more glistening fabric, clockwise from left: Transparent silver fabric from Maya Romanoff. Shimmery screenlike cloth from Lelievre. Yves Gonnet's gauze with white grids. Celadon-colored fabric from Maya Romanoff. Larsen's loosely woven platinum mesh.

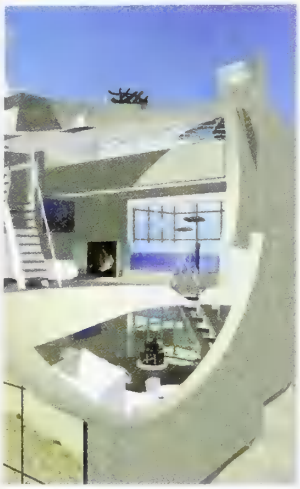


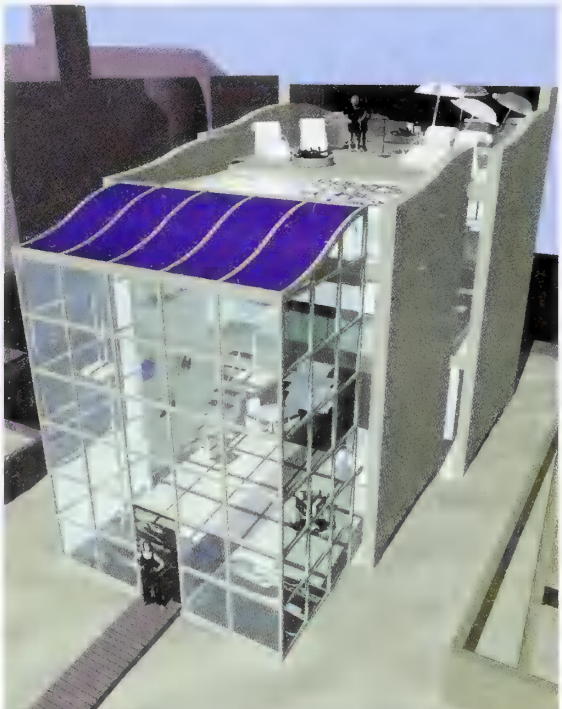


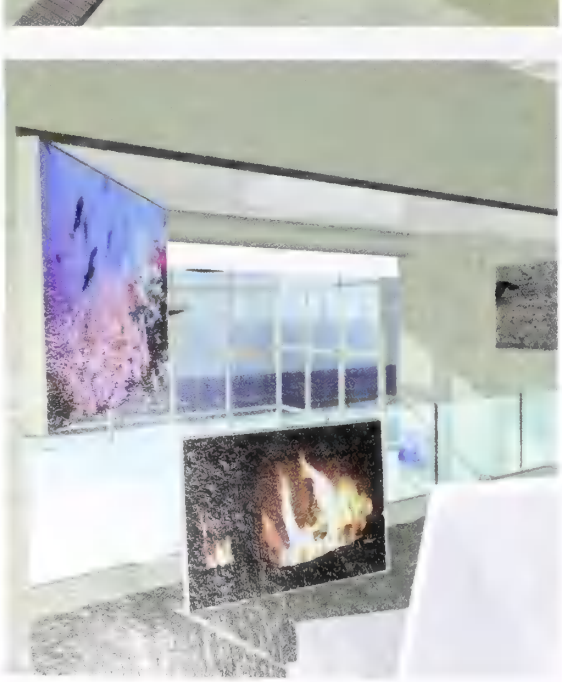
CYBER SAND CASTLE

Known for experimental structures that challenge outmoded architectural assumptions, L.A. artist-designe Michael Jantzen conceives a virtual beach house

By Jeff Book







New wave, clockwise from top: Boardwalk enters video-screen street facade that displays view beyond. Atrium, rooftop pool and deck. Video fireplace and aquarium in master bedroom, overlooking atrium. Cutaway shows loft-style master bedroom above ground floor, with stair rising to roof deck.

Michael Jantzen realizes that his compute generated beach house may never be built—ar that's okay with him. "It's meant to be a cor sciousness-raising exercise, a vision of future poss bilities," he says of his fusion of architecture ar digital-age technology. Driving by the houses th crowd the ocean side of Pacific Coast Highway Malibu, Jantzen imagined one that would replica the blocked sea view through a facade clad in hig resolution video screens. Effectively dematerializi the structure, the facade "could display images the beach in real or recorded time," he explains. boardwalk leading to the house would go throu it to the shore beyond.

Like other contemporary beach houses san wiched on narrow lots, this one has loft-style upp floors overlooking a full-height atrium that et braces the view through window walls. Exteri cameras and microphones transmit images a sounds of beach and ocean to flat-panel TVs wh position suggests what they might display—hing to walls (virtual window views), dangling from t ceiling (sea gulls), embedded in the boardwa where it spans the atrium wave pool (swimmi fish). Kiosk-type cabinets and a food cart exte the beach theme. A concrete campfire ring in t living room is stacked with video screens th crackle and flicker with flames.

Jantzen wants his design to suggest new w of living on the edge of cyberspace. The scree could display anything from satellite-TV chann to Internet images. And the house itself could b Web site. "People all over the world might acc the ocean views and sounds and vacation there v tually," he says. The design has passive-therm benefits and electricity supplied by photovolt cells atop the wave-form atrium roof—but th almost beside the point. "A lot of people are ready to buy a house like this," he admits. "I they'd love to stay in it for a weekend." ■


USE OR
DISCARD BY:
JAN 28 1967
Even furniture can go bad. If it's time to update your home, IKEA has all the inspiration you need.
STRÖMSTAD sofa $799 RA
KAFFATORP coffee table $229 RA
WWW.IKEA.COM Shop by phone: 1 800 434 IKEA ©Inter IKEA Systems B.V. 2000 RA=Requires Assembly
IKEA

IT'S NOT A WASHING MACHINE. It's a magical metal box that keeps delicates forever young and takes stains to never-never land.



Kenmore Elite® Catalyst® Series

patented catalyst stain removal for america's cleanest clothes* ▪ lace-lingerie-loving ultra hand wash ▪ chip-free, scratch-free, limited lifetime warranty porcelain tub • largest usable capacity ▪ ultra-quiet pak™ (ssshhhhh) • available in sleek graphite gray ▪ from a mind-altering new line of freezing, bubblin boiling machines • don't think of looking anyplace but Sears ▪ shop online at sears.com ▪ 1.888.kenmor

*based on 13 lb. loads

©1999 Sears, Roebuck and

SEARS

the good life at a great price guaranteed

INTRODUCING Kenmore ELITE



DOUBLE-O

just typed January 2000 for the first time and I can't be-ieve how easy it was. I usually find myself putting last year's ate on checks until springtime, but now, when we are not nly changing years but centuries and millennia, I know I von't falter. 2000, I will write with a flourish, or month/day/ ouble-0.

Of course the year 2000 is probably not going to be all hat different. As Stefano Marzano, the managing director f forward-looking Phillips Design, said at a press conference ecently, "The present will continue to be more about the ast than it will be about the future." Those deep-rooted eelings about what makes a house a home call heavily on he comfort of the familiar.

We will still relish the pleasure of walking into a living oom like Mariette Himes Gomez's design on our cover, hich manages to be old and new at the same time. And we ill give parties that are both stylish and fun—even if we're o busy for all the prep time feeding friends used to require. ncreasingly, the food is arriving just before the guests, as you ill see not only in our Paola Navone holiday entertaining story on page 96 but in the Halterman apartment on page 58.

An old tradition—the country house in an English park setting—turns dramatically new in two stunning houses starting on page 88, built for their own families by two partners of Pritzker Prize–winning architect Norman Foster.

In this issue we also look at another change that has been building for some years: Many of us now work at home, enabled by daily if not hourly improvements in cyber-communications as well as increasingly imaginative decorating solutions. House Beautiful is also working at home—in your home on your computer. Log on to housebeautiful.com and in January 2000 you will see a redesigned, enriched site that complements the editorial viewpoint of our magazine.

To further enhance your Internet life, this issue contains a comprehensive report on sites that are being developed to help you shop at home for your favorite furniture, whether your penchant is Eames or Ethan Allen.

So with this issue, our first in the third millennium, we ring in the new and salute the old, and invoke blessings on you, every one.

Louis Oliver Gropp

EDITOR IN CHIEF

High priestess of tomorrow

The talents of Holly Hunt, design scout, design muse, and international businesswoman, make her a major tastemaker. Here we visit her Paris flat



With help from Christian Liaigre, whose furniture she represents in this country, Holly Hunt designed the grand salon in her Paris apartment around a sofa and commanding overscaled armchairs by Axel Vervoodt of Belgium. Leather and iroko wood side chairs by Liaigre attend his lacquer and white oak library table. Scott Scully painting on wall, Galerie Lelong.



BY CHRISTOPHER PETKANAS PHOTOGRAPHY BY JACQUES DIRAND PRODUCED BY CAROLYN ENGLEFIELD

Minutes after plumping the last hammered hemp cushion, Holly Hunt is seated in her Paris pied-à-terre, an eighth-arrondissement apartment whose parade of high-ceilinged rooms and piped butter cream moldings deliciously capture the aspirations of the French bourgeoisie under Napoleon III. Hunt wears an artfully anonymous Jil Sander midnight blue microfiber trouser suit, the jacket buttonless and with rolled-back sleeves. On her feet are a pair of black Walter Steiger moon shoes. One gold and one diamond band, and that's it for jewelry. And of course no makeup. Not even clear nail polish. Heaven forbid.



"My clothes, the way I look, say a lot," offers Hunt, whose name hangs above the door of what many consider the best mixed-line furniture showrooms in America (she has six in five cities, including the newest in Miami Beach).

Hunt represents Rose Tarlow's Melrose House collection of high-style interpre tations of antique Christian Astugue vieille's fantastical cor wrapped designs, ar Jean-Michel Frank modernist classics v Mattaliano's re-editior But easily the bes known member of Hunt's stable is the almo absurdly influential Christian Liaigre, a Frank disciple who work is also informed by a romance with Asia and Afric Liaigre and Astuguevieille—the latter passed the Paris apar ment on to Hunt in 1997 when he moved downstairs in th same building—are heavily represented in her space, and bo Frenchmen collaborated with her on its take-no-prisone decoration.

"As with clothes, I like rooms that are tailored, cor fortable, and masculine," says Hunt. "It's no secret that I'

Curtains in the petit salon (top), like those throughout the apartment, are of billowy citrine silk—Hunt's one concession to real color—with deep bronze borders. Wedding-cake moldings are not Hunt's own frill-free style, but she finds living wit them is easy. Cord-covered sleigh settee by Christian Astuguevieille, whose furniture Hunt produces in America. Lacquered Chinese dining table and stools are 19th century. Insets: Hunt, American in Paris, photographed by Jean-Pierre Godeau



gainst overdecorating. Graphic, geometric furniture supplies ne bones and background in my rooms. I've always been nodern, but gently modern, with the edges softened. It's not n me to be very strict. Or to be deeply minimal."

Friends like to joke that Hunt never met a color she ked. Unless you count chocolate. Her appetite for choco- te as a color is worse than a kid's for Milk Duds at a *Star Vars* showing. Thanks to Liaigre, wenge—a rich, oily black- rown wood from Africa—is the furniture wood of the oment. According to Hunt, solid wenge has become so pop- ar it is almost unobtainable; many manufacturers are set- ing for veneer.

Hunt sees a rainbow in earth tones. "Wheaty bronze" is ne color she assigns the linen on the heroically scaled, 45- ch-deep Axel Vervoodt sofa in the grand salon. "Mink" is ow she describes the cotton velvet cushions on Astugue- eille's sleigh settee in the petit salon. "I admit it's easier to do onochromatic interiors," she says, "but the result is just so credibly relaxing."

If Hunt's designer moon shoes weren't planted so firmly n the ground, you would be tempted to call her a domestic va. With a Chicago home base and a house in Aspen, she spends up to a week every two months in Paris, stoking her professional rapports, scoping new talent.

Hunt painted the apartment a chalky, slightly smoky white "to make the place happy—and the flat paint causes the moldings to recede." Herringbone chestnut parquet was stripped rather than sanded ("that's how the French save their floors, by not shaving off an eighth of an inch every time they refinish them"), then sealed with natural matte finish.

Serving the smaller of two bedrooms, a full second bath was blasted out of one of those excruciatingly poky, quintes- sentially Parisian broom-cum-water closets. Astuguevieille's luxurious dressing room for Hunt is done almost entirely in satiny MDM, a lowly fiberboard material that, in his hands, turns noble, even sexy. Liaigre, in his familiar manner, devised a precise, ordered scheme for the grand salon that leaves noth- ing to chance.

"Christian Liaigre said, 'You need color and you need curtains,'" recalls Hunt. "I'm not much of a curtain person, but after all this is France, and French windows seem to call for them. In retrospect, color could have been terrific, but I just wasn't comfortable with it. In the places I live, you know, it's the people who supply the color."

Holly Hunt turned the entire furnishing of the kitchen (above) over to Christian Astuguevieille, the apartment's former cupant. Astuguevieille designed the latticework chestnut chairs, table with cord-wound legs, and cord-faced sideboard. His raw chestnut cabinet at left is the companion piece to a wardrobe he made for the guest room. Patinated armchair with rush seat is by Formations, another line represented by Hunt. Bordeaux and cream floor tiles are original to the room.





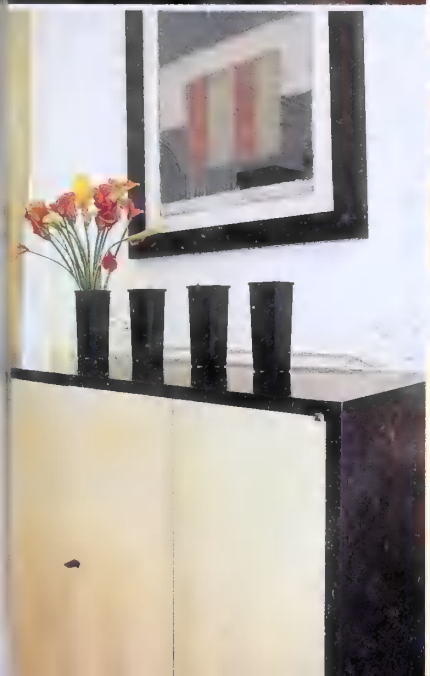
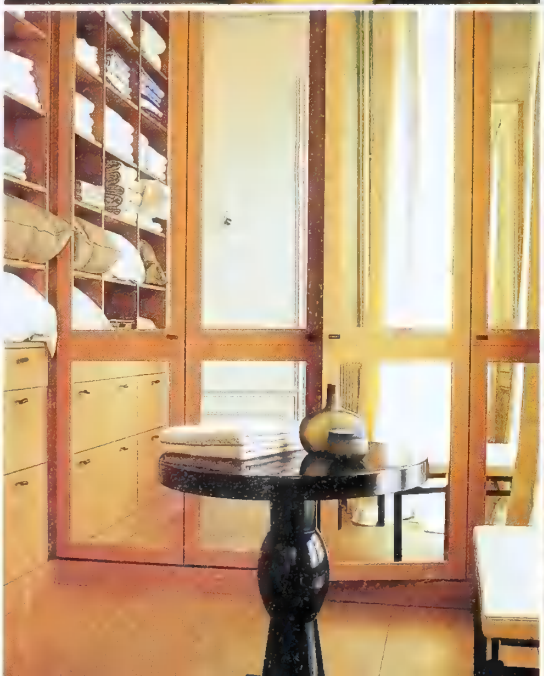


On the library table custom-designed for the grand salon (right) are an antique Japanese candlestick, 1920s French white ceramic vase, modern Robert Kuo lacquer vase. Top row, left to right: Christian Astuguevieille's cord sideboard. Holly Hunt the way almost no one ever sees her: at ease. Stark sisal rug. In Hunt's bedroom, Christian Liaigre chair and desk. Designed by Astuguevieille when he was the tenant, his shelving system—in cord, what else?—remains. Second row, left to right: Liaigre, Hunt in his studio. The petit salon's lacquer table set with Ibu Poilane bronze tray and Muriel Grateau linens, porcelain, glassware. In the same room, Astuguevieille's cord sleigh settee and thirties French stone-and-iron table from Anne-Sophie Duvall. Bottom row, left to right: "A little Jean-Michel Frank, a little Liaigre," Hunt says of the rosewood-and-vellum stereo cabinet she designed. Liaigre's Brancusi-inspired lacquer table in the dressing room. Astuguevieille's sp chestnut, tufted-cord ches








When the man in Chicago who makes Holly Hunt's curtains heard the word "Paris" he got a little carried away, she says, adding volume to a plain linen wall panel she had originally envisioned as a kind of tapestry that would hang flat. But even in its fullness Hunt says the backdrop creates the atmosphere of serenity she sought. Bedside lamps in patinated steel and foreground upholstery by Christian Liaigre. Folded at the foot of the bed is an African chief's antique silk cloak. Circa-1890 sepia photographs depict Greek ruins.

FOR MORE DETAILS, SEE READER INFORMATION









Y2GO

As midnight rolls around in their up-to-the-(New York)-minute apartment, a Manhattan couple creates decorative fireworks with architecture, art, and takeout

Melting away like the millennium itself, momentous digits (opposite), lit from behind, are carved in ice and edged in flaming poinsettias. Above: Repeated in miniature, the date seems almost subliminal on the door of the glass-enclosed foyer coated, for tonight only, in translucent red film.

By Carol Prisant Photography by Jonn Coolidge
Produced by Elizabeth Mayhew

On December 31, 1999, Manhattan will undoubtedly be awash in champagne, caviar, foie gras, and truffles, but in the rarefied air of an apartment high above Central Park, 75 lucky celebrants will sit down to takeout Chinese food. In cardboard containers. This does not mean Troy and Patsy Halterman's guests will lack for chic. From the glassed-in foyer to the living room with a major view to the Calder-hung dining room (where the sculpture has been bubble-wrapped for the occasion in hundreds of Chinese-red balloons), this will be one swank party.

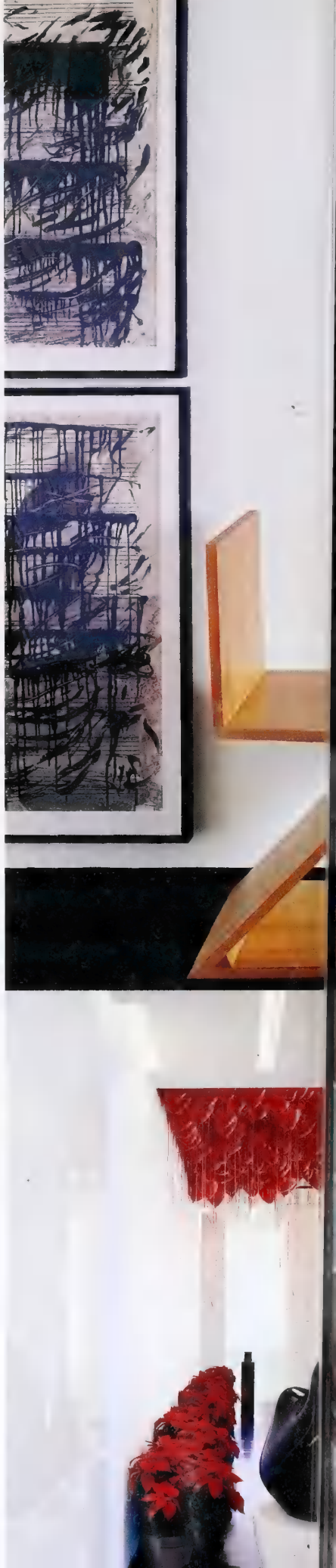
But not a jot less swank than friends have come to expect from the owner of the sleek home furnishings store in SoHo, Troy; Halterman is an entrepreneur fusing a fashion background with a singular eye for serious cool. In his previous life, before he founded his idiosyncratic shop filled with fifties to seventies objects, with items edited from current furniture collections, and with (when he can't find just the right things) his own designs, Troy styled hair at fashion shoots. He says he learned a lot from watching fashion stylists improvise—tossing a sweater from designer X over a t-shirt from designer Y—learning, as the saying goes, to "mix and match."

Mixing surprisingly well in the Halterman household are the Ultrasuede living room sofa, silk velvet chairs, sandstone tables, licorice-lacquered baby grand piano—and two equally grand babies, Sam, 2, and year-old Lili. Do sticky fingers (or sweet-and-sour party spareribs) worry their parents? Not a bit. In the three years it has taken Troy and Patsy to go from that first renovative crowbar to this housewarming-cum-New Year's party, their decorating philosophy, furniture placement, rugs, and opinions on curtainlessness have grown, reversed themselves, altered, and evolved. But "design should change," Troy says cheerfully. "That's one of the great reasons to own a store."

Change, of course, is what New Year's Eve celebrates, so for Y2K, the Haltermans' usually neutral rooms go spicily hot in a flurry of "lucky red" wreaths, carnations, roses, poinsettias (surprise!), and a glass-walled foyer blushing behind theatrical gel. All those firecrackers seem as much of a shock against the apartment's milky plaster, gleaming white lacquer, and frosted glass as the pristine rooms themselves are a shock in this sedate prewar building. Its slightly frumpy lobby looks authentically forties while the Haltermans' rooms look like the sets of the film *2001*.

Initially, the apartment matched the lobby and cried out to the couple for reconstruction from the subflooring up. Now its airy rooms surround a rectangular white core (hiding structural elements) that their architects Shelton Mindel term "the sugar cube." Encircling this and partitioning the space are glass, plaster, and lacquer walls (the latter hiding closets, desks, entertainment center) that display and cosset the art. Walls float ingeniously, barely kissing the ceiling, the floor, and each other. The study fireplace was so uncozily placed that the architects raised the firebox off the floor and framed it in oxidized bronze, so it appears to hang on the wall like a picture. The furniture and important paintings and sculptures also seem to float while perfectly mundane objects like the seasonal grid of candles checkering a stone tabletop borrow the aura of fine art.

Actually, even the tiny numbers on the glass wall of the entry are noteworthy performance art. When the party guests arrive, they will read 1999, but at midnight, the sign will be made to tick over, like a car's odometer, to the promising roundness of 2000. Thus does Troy and Patsy Halterman's apartment evolve. Like time. Like life.



Troy chic, clockwise from below right: Red balloons bob on the dining room ceiling and an Arp sculpture punctuates the hall. The cool zigzag of a Gerrit Rietveld oak chair warms itself by the wall-hung fireplace. Holiday candles on a sandstone table and a fiberglass chaise in the living room. At the gleaming piano sits a refurbished typist's chair from Belgium; on the wall hangs a Rothko oil. Red berry wreaths decorate a Lucite table in the study.











New Year's Eve trimmings, above, clockwise from top right: Served up on lacquer trays, drums with handles make neat noisemakers. Martinis reddened with grenadine and garnished with rose petals. Chinese flutes to pipe the New Year in. Party-favor Buddhas, with the hosts' wish for joy and love in the coming year tied to each. Opposite: Within a gift box of a room brightened by a Cy Twombly painting, frosted glass wall, and red Calder mobile (among the balloons) stands the aluminum dining table, a Maarten van Severen design, available at Troy. Here too, surprisingly comfortable natural wood chairs, a droll and chunky arrangement of crimson roses, and a banquet of the city's best "to go" Chinese food, served in the best cardboard containers.

FOR MORE DETAILS, SEE READER INFORMATION





THE NEW LUXURY

Designer Mariette Himes Gomez brings her modern sensibility to old-world opulence, blending a love for leanness with a classicist's attention to fine detail



In a showhouse drawing room, the designer provides a clean counterpoint to an old setting. The Bridge Table chandelier and Harvest table from Hinson create an understated center for the room while pairs of antique Chinese root tables and English Regency bookcases brighten the corners. Gomez feels the lowness of the upholstered pieces adds grandeur.

By Jill Kirchner Photography by Laura Resen Produced by Dara Caponigro



"There are two schools of designers," explains Mariette Himes Gomez. "Those that put things in and those that take things out." Though she is a much-admired taker-outer, and tastemaker, it was the elegance of what she put into this empty shell in the 1999 Kips Bay decorator showhouse in New York that made it an interior that "takes your breath away," as one visitor was heard to say. "The room itself was a very significant space," says Gomez, pointing out the high ceilings and elaborate plaster decoration in the 1900 New York town house. "I wanted to respect that, but also to update it. People no longer live the way they did when ladies retreated to the drawing room." Indeed few people actually use their living rooms, she feels, which inspired her dual-purpose arrangement: A strong, simple table bisects the space. On one side Gomez arranged a "library"—a few chairs at the fireplace, a pair of bookcases, a [illegible] Opposite, a more [illegible] entertaining. [illegible] minimalism is made luxurious [illegible] ways. For example, the [illegible] organic Chinese root tables flanking the sofa are topped by massive con temporary photographs. And what appears at first glanc to be a roomful of monochrome solids is not. The upholster is a humble ticking stripe; the window treatments us a tattersall from Hinson in sumptu ous silk taffeta. The WienerWerk stätte–style rug, while neutral grounds the room with pronounce pattern. Equally comfortable wit modern pieces and antiques is th simple Bridge Table chandelier in stalled where a crystal confectio once dangled. The walls, escapin the modern safety net of decorat white, are an ephemeral mist of blu from Donald Kaufman. "I wanted t show that you can do a neutral spac and still have a whisper of color Gomez says.



Mariette Himes Gomez recycled a vintage jacket into intricately beaded pillows and sewed crystal beads to several lampshades (opposite) to echo their sparkle.

She gambled successfully o Seton Smith's oblique, out-of-focu images of art installations, whic prove to be a perfect commentary c this room. "Her works capture th sense of passing through time," sa Gomez of Smith, but she could ju as easily have been describing wh makes her own rooms so successfu



At the library end of the room (oppposite above), mahogany English Regency bookcases with brass-grille doors flank the fireplace. This page: Console table vignettes are a case study in Gomez's masterful juxtapositions. Gnarled tables from Newel Art Galleries sit beneath modern photographs by Seton Smith. The grid of u Regency folio stand contrasts with the elaborate Napoleon III candelabrum from Marvin Alexander.

FOR MORE DETAILS, SEE READER INFORMATION

Once and Future Loft

Sound buildings can have many incarnations, and here is a glowing example. Built for light manufacturing in the 19th century and later chopped up into a warren of rooms, this Manhattan space is now a recycled turn-of-the-millennium urban residence



For an open, versatile loft appropriately finished in industrial materials, Russell Groves designed a dining table of sandblasted oak to divide the owner's long living room into two seating areas. Shoji-like screens slide s when a guest is using the study-bedroom. Pottery, Jonathan Adler; glass bowls, Calvin Klein.



By Elizabeth H. Hunter
Photography by Scott Frances
Produced by Elizabeth Mayhew

Several things appealed to David Steward about buying a loft Space ("the ultimate luxury in New York") was one; starting from scratch was another. "Even if you remodel an apartment you still have to work with a plan designed by someone else," says the media executive. "A loft is a blank slate."

Steward often travels to Southeast Asia. He admires the aesthetic and collects objects such as the living room's 19th century Chinese chairs, so he knew he had found the right architect in S. Russell Groves, designer of the Tea Box restaurant in the Takashimaya store on Fifth Avenue. "The place looked perfect to me—modern but with an earthy palette," says Steward. He and Groves even took inspiration for the loft's media wall from the restaurant's rows of beautifully colored tea boxes.

The media cabinet is one of many storage units here where every freestanding wall (only two reach the ceiling) conceals shelves. Groves says, "Storage is the key to a clean look in an apartment like this." In the planning stages, he asked Steward to measure the linear feet he would need for his 4,000 records, 600 books, 500 CDs. The owner admits, "I'm a minimalist in my taste but not in my possessions."

A grand room for entertaining was a high priority, so Groves confined the master bedroom and guest room-study to the edges of the loft, leaving a 35-foot-long sweep of open space in the center to accommodate anything from a fund-raiser for 150 to a seated dinner for ten. "For my birthday I moved aside the long dining table and set up four round ones for 24 guests," says Steward. "To be good for entertaining, an apartment must be flexible."





Medium density fiberboard (MDF) faces storage units like the wall between living room and kitchen. When polyurethaned, MDF takes on such rich color that Steward's visitors "think it's some fancy wood." Groves-designed chair beside Eames table. Light-reflective surfaces—glossy floor (opposite, far left) and stainless steel (opposite, near left)—make loft bright despite its few windows. Painting, Jill Moser.





Russell Groves employed industrial materials here for economic and philosophical reasons (it is a loft, after all) but he likes "to elevate them beyond ordinary uses." Raw aluminum frames sliding screen of Lumasite (left), an acrylic with texture like rice paper. Linens, Calvin Klei Above: Wall-mounted sink cabinet floats against polished concrete walls. Opposite: Study doubles as guest room. Photographs from Winter Works on Paper.

FOR MORE DETAILS, SEE READER INFORMATION


CREATOR



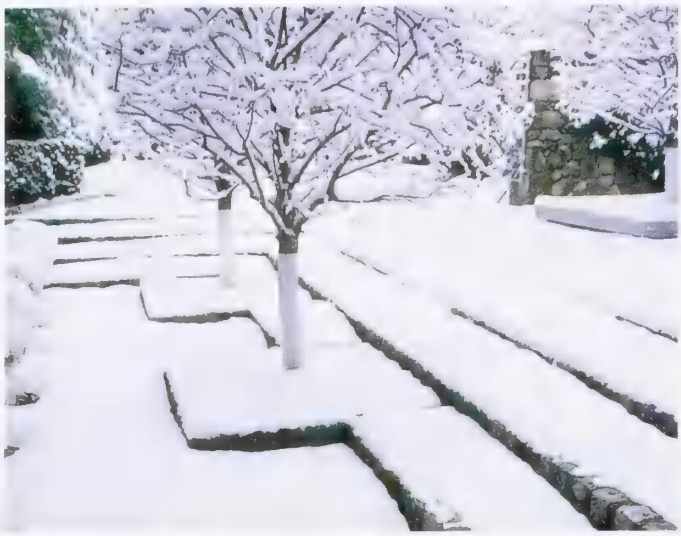
EARTH MOVER

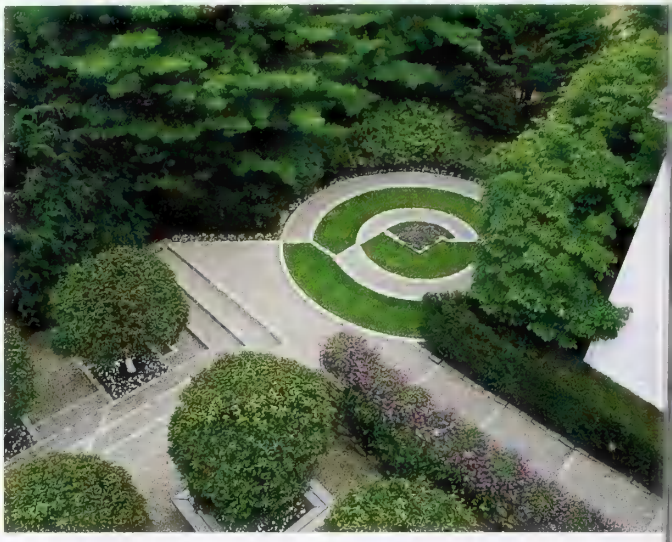
A Connecticut architect trained in both classical and modern design creates formal, geometric gardens that are as striking in winter as in summer. In two of his landscapes—one grand, one modest—he reveals a fondness for sculpting the earth

BY SUZANNE CHARLÉ PHOTOGRAPHY BY KAREN BUSSOLINI AND RICHARD BERGMANN
PRODUCED BY ELIZABETH H. HUNTER

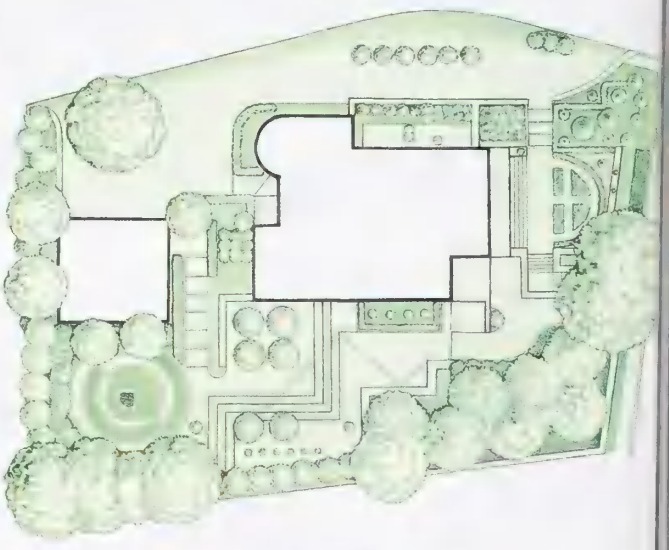


For a client's suburban landscape (opposite), architect Richard Bergmann designed a walk of granite, choosing huge one-ton stones seven feet in width as the risers, and filling the path with smaller flat slabs that provide textural variety even in winter's snows. The huge boulder is one of several glacial outcroppings that act as counterpoints to the strict geometry of the landscape. Above: Heaths and heather in a sunken round garden take on a beguiling tufted character in the snow.













Six views of Richard and Sandra Bergmann's own garden, clockwise from top left: Richard Bergmann's design of wide stone steps shows up graphically after a snowfall. The arrangement of stone and gravel in the circular garden chang periodically and occasionally includes grass. Plan shows blocks of hedge in front of the house and a zigzag pattern of steps on the side. Yews in what Bergmann calls a cone folly. Geometric segments of hedge with cone folly beyond; red gr around yews resembles that used in formal French gardens today. Clipped crabapple trees in bloom.

Not so very long ago, many gardening gurus in this country were bemoaning our spineless worship of English gardens—in particular our fixation with pastel-colored perennial borders—and were dreaming of the day when we would declare independence. That day is here. More and more gardeners are looking to our own landscape and native plants for inspiration, and some, like Richard Bergmann, are planting no perennials at all. An architect who has branched out into landscape design, Bergmann depends on greenery, stone paving, and walls to create formal, geometric gardens that are beautiful in all seasons. Not surprisingly, Bergmann admires André Le Nôtre, 17th-century master of green geometry, but he also found inspiration closer to home when he studied with Dan Kiley, a Vermont landscape architect internationally known for his spare, Bauhaus approach. And Bergmann also cites the influence of American land artists who carve massive patterns in the earth with bulldozers and backhoes. Robert Smithson's *Spiral Jetty*, a 500-yard-long coil of earth, salt crystals, and rocks at the Great Salt Lake in Utah, is a particular favorite.

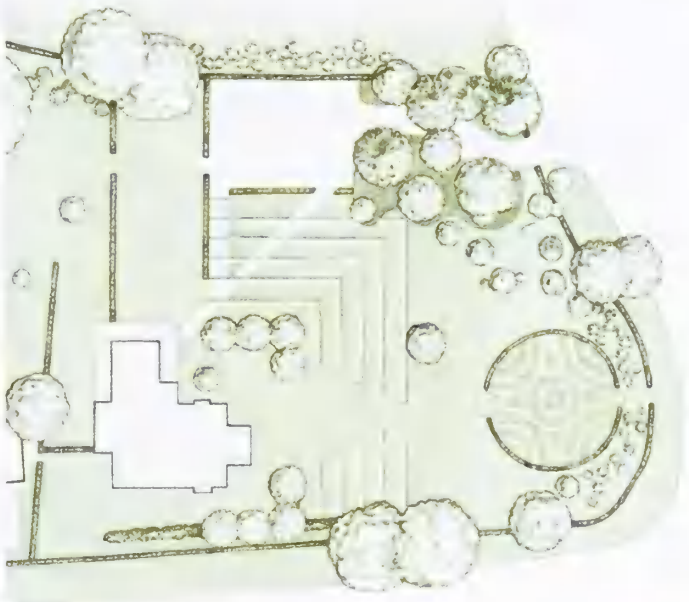
Bergmann's first personal foray into land art came soon after he and his wife, Sandra, bought their 1836 Greek Revival house on a third-of-an-acre lot in New Canaan, Connecticut. He terraced the side yard with broad, shallow steps made of Belgian blocks, taking inspiration from a number of sites: Machu Picchu, an Inca city built on plateaus cut into a Peruvian mountainside; the tiers at South Carolina's Middleton Place, which roll gently down to butterfly-shaped lakes; a garden in Italy designed by Gae Aulenti for Emilio Pucci, where wide grassy steps are divided by shallow cement risers.

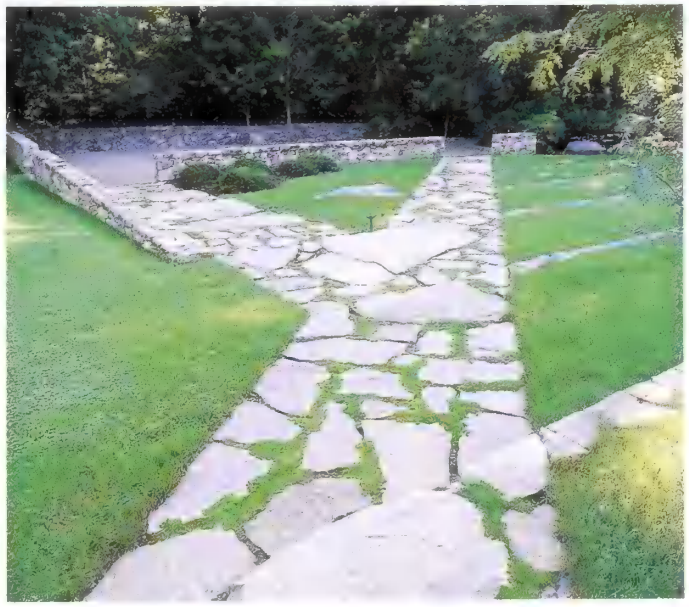
When Bergmann later translated the terrace concept to a larger scale—a two-and-a-half-acre suburban property he designed for clients—the impact became dramatic. He notes that the rural site "was neither fish nor fowl," with a grade too slight to read as a hill, too prominent to be flat. Using granite to match the foundation of his clients' farmhouse, Bergmann extended a series of low walls across the landscape to create terraces 15 feet wide. Through the center of these granite walls, he shot a ramp of grass to focus attention on a round sunken garden of heather at the bottom of the grade.

The movement of earth and stone required for the plan was prodigious. In addition to the contractor who did the leveling, six stonemasons worked for six months building the low walls as well as a fence of fieldstones around the property's boundary, an homage to the old hallmarks of New England. Two paths made of large flat stones—one straight, one diagonal—connect the driveway to the house.

As is the case with all land art, the impact of the garden shifts with perspective. The view from the second story of the farmhouse shows how the diagonal path and low granite walls create a grand geometric design, graphically linking the house to



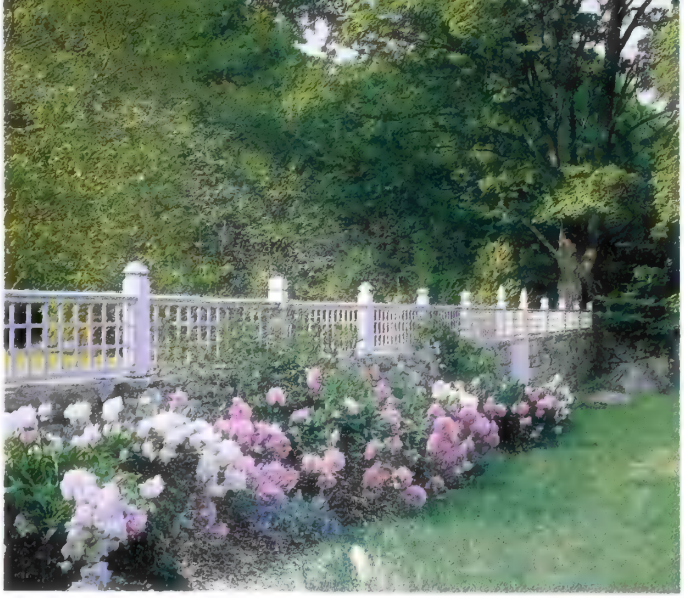




Right, from top: The clients' sunken garden where heaths and heathers now grow was once a fountain. Plan shows how low stone walls create grass terraces on the gentle slope. In summer, Irish moss grows between the stones of two paths, one simple and direct, the other dramatically diagonal, leading down from house to driveway.







the landscape (see plan, preceding page). At ground level, the terraces require even the most casual stroller to take note of the site gradations—just what Bergmann wants. Adamant about the redemptive value of gardens, he argues that in these fast-paced times a garden can act as a counterbalance, encouraging us to slow down. A foe of the ubiquitous practice of opening the garage door by remote control and entering the house without ever stepping outside, Bergmann designs his sites so that owners and visitors must walk through the garden to get to the front door. The senses are stimulated, not only through sights and smells, but also through temperature and texture underfoot.

On a summer day in his clients' garden, for example, you pass from the shade of trees around the driveway into the heat of the sun. The smell of grass mixes pleasurably with the feel of walking on rocks; the white clapboard house shimmers in the bright sunlight. The approach is just as beautiful, though radically different, in winter, when the granite gleams darkly through the snow. "You come home, you get out of the car, you walk through the garden and leave your troubles behind," says the architect.

While Bergmann enjoys designing on a large scale, he maintains that a sense of surprise and discovery—what he calls the "wow" factor—can be achieved on even the smallest lot. In his own garden, inspired by the conical hedges of Versailles, he planted a "cone folly" in a space roughly the size of one of Louis XIV's banquet tables, choosing capitata yews (*Taxus Cuspidata Capitata*), which grow in compact shapes appropriate to the size of his garden and its staff. (He prunes the entire garden himself once a year in July.) The stepped side garden leads back to a circle defined by Belgian blocks, gravel, and an array of bedding plants. At Sandra Bergmann's suggestion, her husband slanted the earth slightly, so the pattern is tipped toward the house, easier to see from the third-story terrace.

Although Bergmann is not opposed to perennials in all landscapes (he saved old peonies from the bulldozer in his clients' garden), he has none here. "In a large yard you can devote space to them," says Bergmann. "But in a small garden I don't want to look at ratty stuff for fifty weeks of the year just for two weeks of pleasure." For color he relies on flowering trees and shrubs and a battalion of potted annuals, which are moved around the yard and steps whenever and wherever necessary.

Absence of perennials doesn't mean leisure. The Bergmanns change the patterns of paving in the stone and gravel circle to suit their whims (nothing is set in cement) and regularly replace plants that don't fit their scheme. The lollipoplike crabapples were preceded by linden trees, but Richard dug them up in disgust: "Their leaves," he sighs, "grew as large as rhubarb—totally out of scale."

Near his clients' 20th-century farmhouse (opposite) Richard Bergmann planted a formal array of 'Shademaster' honeylocust trees as a tribute to his mentor, Dan Kiley. Left, from top: New fieldstone dry walls built in traditional style. Subtly colored stripes of heathers in the sunken garden. Bergmann had old peonies dug up and replanted.

FOR MORE DETAILS, SEE READER INFORMATION



homeoffice.com

Computers, printers, and fax machines are now so compact you can practically put your office in a drawer. It's easy to do business from home when—with a few nimble alterations—any flat surface can find a new calling as a desk, and even a dining room or bedroom can double as a work space

By Christine Pittel



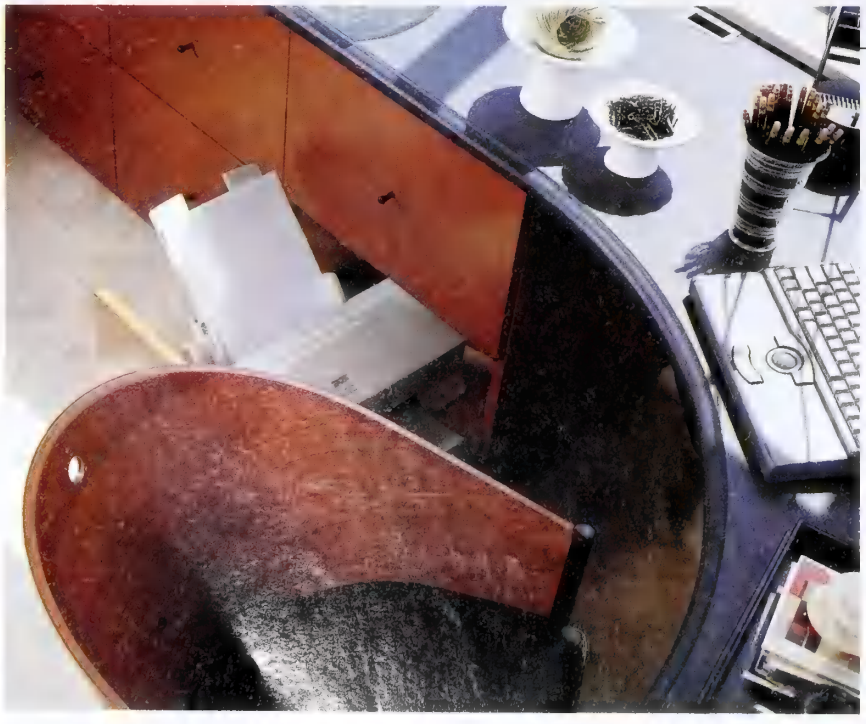
Troy Halterman and Shelton, Mindel & Associates
A clean desk means a clear mind for Troy Halterman, who can swivel in his Hans Wegner chair from his 196 glass desk to the fax, files, and computer of a stealth office hidden behind white lacquered panels [see the r of this apartment on page 58]. "I'm the type who has to line up every sheet of paper," admits the owner of Tr a SoHo modernist design store. Working with New York architects Peter Shelton and Lee Mindel, he us reflective surfaces to turn a traditional Fifth Avenue space into an exercise in luminous minimalism. Furnitu seems to hover over the limpid darkness of the wenge wood floor.



Alison Spear

Because her desk is the first thing Alison Spear sees when she wakes up in the morning, it has to be neat. "If you arrange things the right way, you don't have to hide them," says the architect, who consolidated her home office and media center on one wall of her Miami bedroom. Recycled Tiffany boxes, stacked ziggurat style, store necessities. Inexpensive picture lights cast a warm glow over inexpensive built-in wood shelves, varied in size to accommodate a TV and a printer. A vintage Knoll chair by Charles Pollock, found in a thrift shop, survived the migration from boardroom to bedroom with aplomb.





Cantalini & Associates

"One piece of furniture does it all," says decorator Tony Cantalini, who designed a curving cherry credenza to serve as both desk and sideboard in a penthouse dining room that doubles as an office. The owners can tackle breakfast or paperwork with a view of San Francisco Bay. Drawers are sized for table linens as well as files, and a special compartment allows the printer to slide out of sight. Stainless-steel grommets in the black granite countertop help conceal the tangle of wires. Philippe Starck chairs, which inspired the palette, work equally well at the small table or the desk, whose stone surface can handle hot platters when the table is used for dining.





Matthew White Interior Design
Its windows wrapping a pavilion in a Pasadena garden, Matthew White's office (opposite) doesn't really look like an office. The designer presides over his light-filled domain in the ergonomic Aeron chair from Herman Miller, an unlikely companion for a mad white-lacquered Hollywood baroque desk. "It's my 'home away from home' office," says White, who rents the old artist's cottage from a friend. "In the midst of a hectic workday I just look up and feel refreshed."

Agnes Bourne and Geoffrey DeSousa
Design an office area with presence and it can hold its own even in a living room (below). The mahogany-topped modular work table and black ash bookcase units still leave space for comfortable seating in this scheme for a San Francisco showhouse by Geoffrey DeSousa and Agnes Bourne. The designers built ash cabinets in two bold columns flanking a counter whose front apron swings down to hold a keyboard. "Inspiration doesn't always occur behind a desk," says DeSousa, who provided the commodious sofa covered in awning-striped linen.









Anne Marie Vingo Interior Design
Inspired by the rooftop views from a turn-of-the-century San Francisco house, Anne Marie Vingo evoked a Parisian garret when she converted servants quarters into an office (above). The designer added a window seat and masked an awkward wall with a screen covered in Schumacher's wallpaper map of Paris—"I love the graphic behind the neoclassical desk." A closet was opened up to consolidate the clutter in an intimate work alcove.



Calvin Tsao & Zack McKown

In a sophisticated application of the camouflage principle, New York architects Calvin Tsao and Zack McKown lacquered and painted the cabinets and walls of their study in ivory monotones (left), creating a storage system that looks more like a cubist construction. Without knobs or latches, the faces of the cabinets disappear into the walls, though they harbor all the necessities of office life. Balanced on one slim leg, the lacquered desk has a parchment-covered lift-up top. For Tsao, clutter is the enemy of serenity: "Visually, you want some peace." The late-18th-century convalescent chaise upholstered in felted wool, the 1930s celluloid-shaded lamp, and the 1960s swiveling leather chair contribute more creamy notes to the atmospheric glow, deepened by the honey-toned Brazilian cherry floor. Plaster models of crystals from a high-school science class point up the elemental simplicity underlying the design.

Shelton, Mindel & Associates

Tight space demands tight organization. Lee Mindel made the most of a small, tall room in his Manhattan loft (below) by building bookshelves to the ceiling. He built equally high cabinets on the opposite wall. "Shoving things out of sight is the key to happiness." Corian keeps desk and drawers icy white. Instead of a "blubbery" desk chair, Mindel wanted "a slim silhouette in the narrow space," and chose this Arne Jacobsen example.



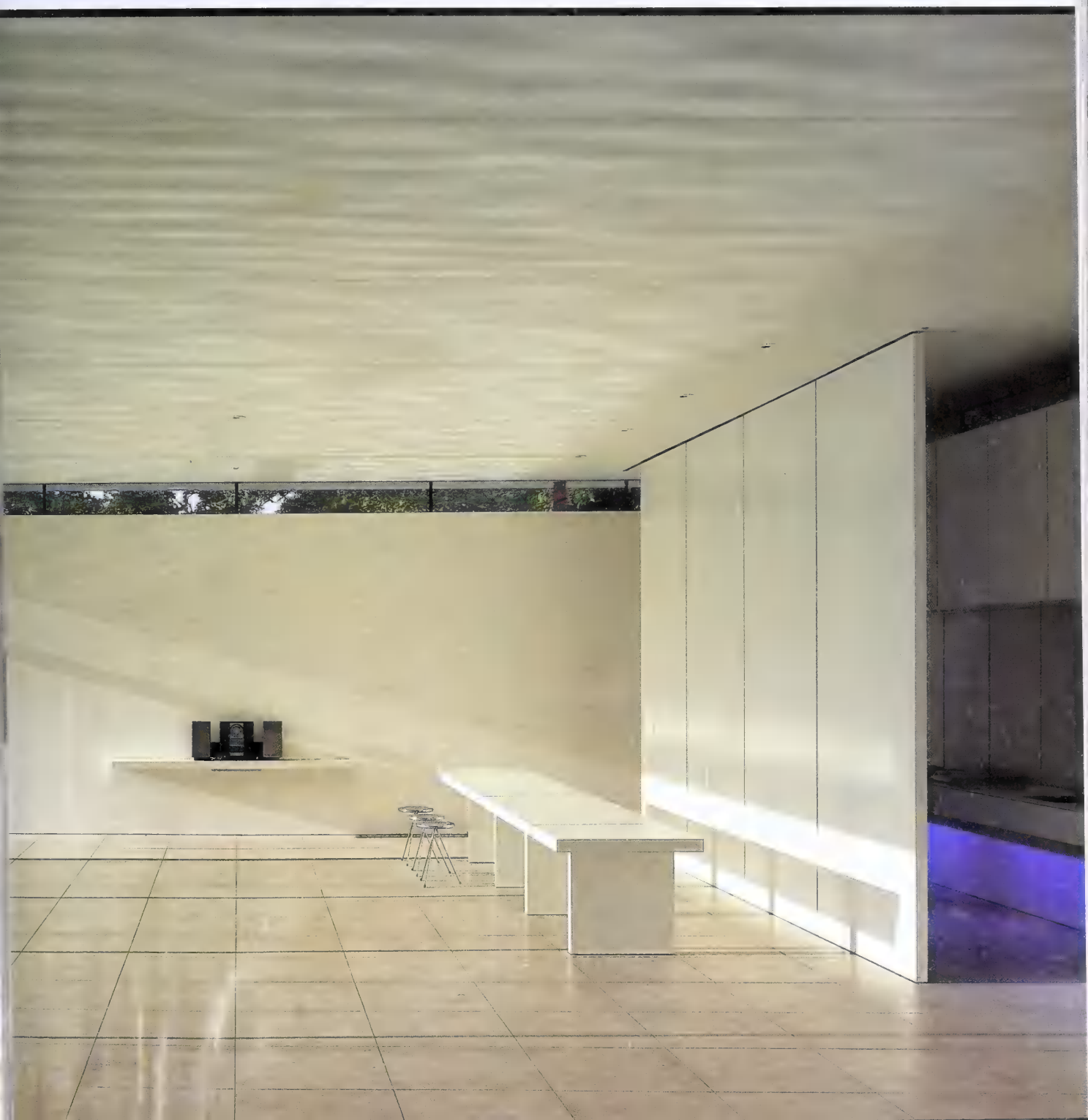


Walter Radtke and Sabrina Schilcher

In a wide-open Manhattan loft designed by architect Walter Radtke, client Kerri Scharlin asked for a room apart that could triple as office, library, and guest suite (above and opposite). Scharlin utilized every inch of its wall space, ordering sturdy floor-to-ceiling maple shelves accessible with a rolling ladder. Designer Sabrina Schilcher of Salon Moderne added a pickled-oak desk paired with a biomorphic 1950s chair, plus bright bookcase panels. Built-in banquettes with storage beneath can sleep two. Roller blinds pull down over interior windows.

Rural reflections

Though as pure and uncompromising as can be, architect Graham Phillips's ultraminimalist Skywood House in the verdant Buckinghamshire countryside provides a surprisingly livable and energy-efficient year-round home for himself and his young family





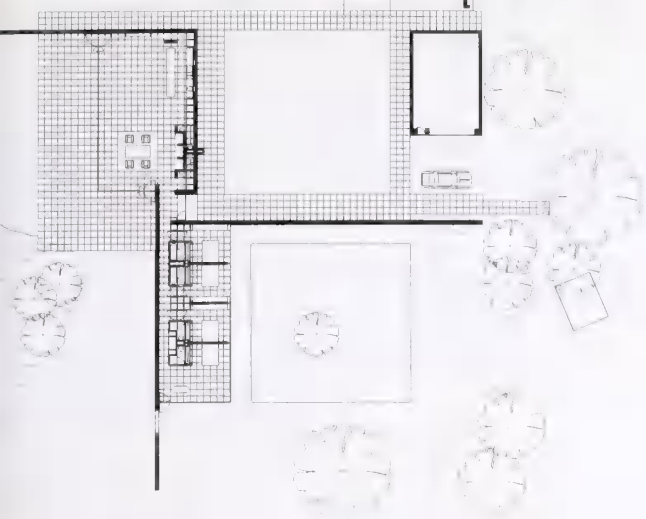


When Graham Phillips decided to design a new house for himself and his family in the countryside within commuting distance of his job at Foster and Partners in London, he faced the problem that all residential architects in England do. Far more than the United States, Britain has strict land-use policies to prevent people from building anywhere and anything they please. Though this has limited the suburban sprawl typical of our country, it makes new construction——and particularly anything in a contemporary manner—all the more difficult. Phillips had to find a property with a house already on it of no historical significance and in such a dilapidated state that preservation laws and the sale price would permit a teardown. Then he was required to maintain the same square-footage of the original structure and to have his scheme approved by the local planning board.

Fortunately for the advancement of British architecture, Phillips found a welcome reception for his plans to erect a low-slung, glass-walled house on the outskirts of a town in Buckinghamshire, within the Greenbelt conservation zone surrounding metropolitan London. Skywood House, as Phillips and his wife, Diane, named their new home, at first glance brings to mind several modern precedents from Mies to Neutra to Barragán. But on closer inspection it is clear that this is very much a building of our own times. New materials such as the thick, tempered structural glass of the floor-to-ceiling window walls and the black silicone that holds them in place almost invisibly made it possible for Phillips to achieve a minimalist look with a degree of energy efficiency that the early modernists could only dream of. East-west orientation, underfloor heating, overhanging roofs, and ample cross-ventilation keep the house warm in winter and cool in summer.

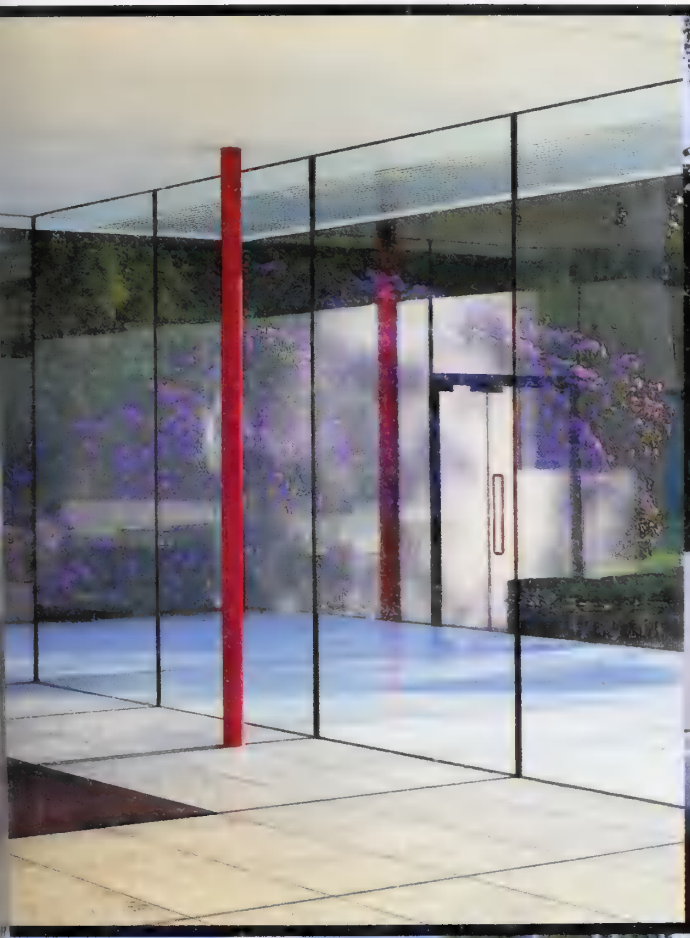


Though every mullion, doorway, and paving stone is perfectly aligned on a two-foot-square grid, this is also a very accommodating family house that gives the children—Daniel, 15; James, 13; and Jackie, 11—the luxury of their own bedrooms and adoining private baths but none of the anxiety that a more preciously-finished interior can induce. And the whole family delights in the ravishingly landscaped setting, an idyllic English parkland that makes Skywood House a memorable co[illegible] a worthy tradition.



Dissolving boundaries between the artificial and the natural, glass-walled Skywood House sits amid four and a half acres of mature trees and shrubs. Clockwise from left: Plan shows long, narrow walls reaching out into the landscape. Overhanging roof recalls Mies's Barcelona Pavilion. Shapely old magnolia tree is framed by huge window of child's room. Bedroom windows are fixed in place but skylights open for ventilation. Red steel column in living room is the only visible structural support. Wolf, the family's long-haired Alsatian, snoozes near Corbusier armchairs. Kitchen appliances and cupboards are concealed behind panels over the sink-and-cooktop ledge. Blazing hearth between firewood and TV.

FOR MORE DETAILS, SEE READER INFORMATION









takeout triumph

In an age when everyone is expected to know how to butterfly a leg of lamb, not to mention wield a pastry bag, entertaining with prepared food from the corner shop—and with no-sweat items like olives and crudités—takes a bit of courage. But as Milanese designer Paola Navone demonstrates, "other people's food" (her euphemism for takeout) can taste great and look great, and carry not a calorie of shame

By Christopher Petkanas Photography by Jacques Dirand
Produced by Carolyn Englefield



Dinner is served: Designer Paola Navone (above) with the centerpiece of her buffet, a spectacular mozzarella loaf; the filling's main ingredient is sun-dried tomatoes. The designer purchased the loaf, but made it her own by wrapping it with pandan leaves. Opposite: A slice of the loaf on a marbleized plate in Navone's favorite blue and white by French potter Mireille de Reilhan.



Paola Navone's open house is a fixture on Milan's Salone del Mobile furniture fair calendar. There are no invitations to the party, in a former Gorgonzola cheese warehouse built at the turn of the century, where Navone lives and works. No one is phoned, faxed, or e-mailed.

"My party's always on the second day of the fair, which takes place in April, so people just know to show up," says Navone, who habitually greets up to 200 friends, journalists, and professional colleagues in a traditional Indian tunic of hand-spun, hand-woven white cotton. "While some people come for an aperitif and stay only ten minutes, others have dinner and I'm still nudging them out the door at midnight. It's a frenzied time for the design world in Milan, so the party's got to be flexible."

Navone buys almost all the food she serves from specialty shops in her neighborhood, Porta Ticinese, near the canal that slinks through the city. Her informed choice of cheese-based dishes is as exciting as the sexiest new chair leg or sofa arm at the fair. A 16-inch rolled loaf with a luminous casing of buffalo-milk mozzarella and a dark, earthy filling of sun-dried tomatoes, arugula, and basil is a little-known specialty of Puglia, the heel of Italy's boot. In a typically Navone flourish, the loaf is decoratively bound with glossy pandan leaves purchased at a Chinese grocery. Ricotta is served two ways: fresh with a trickle of olive oil, and salted in a "layer cake" flecked with hot dried red pepper. Also on the menu are plain as well as herbed and spiced green olives, cherry tomatoes on the vine, *grissini*, and crusty olive bread.

But as if to prove she is as good as any of her top-flight purveyors, Navone makes the main dessert herself, a chilled tapioca and coconut milk soup with balls of cantaloupe and watermelon. After all, she's Italian. How could Navone live with herself if people thought she couldn't cook?







Art-directed down to the last olive, Paola Navone's buffet is a graphic, eye-filling feast. Top row, left to right: Finger food of the ancient Greeks. When laying out the kitchen buffet, any surface goes. Olives, ricotta on Navone's White Snow Driade porcelain. Second row: Peppery ricotta "cake." Glasses, dishes set out under a lime-washed beam on a zinc-topped Navone table. She first tasted the tapioca and coconut milk "soup" in Hong Kong. Third row: Meringues. Like grass bending in the wind, Navone's Grass vases for Arcade. Vivid pear-mousse confections. 19th-century plaster Buddha heads from China.

FUCHSIA'S SOURCES FOLLOW















ALO ALO

Adapted from Paola Navone's coconut-flavored tapioca dessert.

9 tablespoons quick-cooking tapioca
8 cups canned coconut milk
¾ teaspoon salt
2 cups fresh watermelon and honeydew melon balls
Fresh mint sprigs

Place tapioca, coconut milk, and salt in large double boiler. Cook over boiling water for 7 minutes. Do not stir.

Stir. Cook 5 minutes. Remove pan from heat. Cool. Tapioca will thicken as it cools. Refrigerate overnight.

Remove dessert from refrigerator. Stir in melon balls. Garnish with mint sprigs. Dessert has the consistency of a soup. Serves 12.

MERINGUES

Meringues can be flavored by carefully folding 1 tablespoon strong black coffee or unsweetend cocoa powder into the beaten meringue mixture. Never make meringues on a humid day.

8 egg whites, room temperature
2 teaspoonfuls of fresh lemon juice
4 cups confectioners' sugar, sifted

Beat egg whites in a bowl of an electric mixer until soft peaks form, about 5 minutes. Gradually add lemon juice and sugar, beating constantly until stiff peaks form, about 10 minutes. Place mixture in a large pastry bag fitted with ½-inch plain tip. Pipe 2-inch rounds on a parchment-lined cooking sheet. Bake in a preheated 200°F. oven until dry, about 2½ hours. Store meringues in an air-tight container or shrink-wrap for 1 month. Makes about 3½ dozen.

NATIONWIDE FOOD SOURCES

Throughout the United States, you can dial a phone or click on-line or visit your supermarket to find high-quality ingredients to make entertaining easier. Look for fresh cheeses, olives and olive oils, breads, fresh herbs and fruits.

Fresh mozzarella filled with sun-dried tomatoes and fresh plain ricotta—Mozzarella Company: 800-798-2954

Italian olives and more than 100 kinds of Italian olive oils—Tavolo: www.tavolo.com, or 800-700-7336

Italian and Italian-style olives—Sultan Delight: 800-892-5046 or www.sultansdelight.com. The Oakville Grocery: 800-736-6602 or www.oakvillegrocery.com

Fresh herbs—McCormick & Co. available in supermarkets nationwide

Breads—Eli's Vinegar Factory: 212-987-0885 or www.elizabar.com

European breads—Amy's Bread: 212-462-4338; fax:212-462-4323

Meringues are fragile and do not travel well. Purchase at local bakeries; if unable to find a source, please see our recipe.

Fresh fruits—Harry and David: 800-547-3033 or www.harryanddavid.com ■




NATURALLY FLAVOURED STRAWBERRY DROPS
Les Fraises
Bonbons Fruits
La Vie
de
LA VOSGIENNE
PRODUCT OF FRANCE
Manicure, Pedicure,
Candicure.

Ralph and Terry Kovel tell you where it's from and what it's worth



1. This large, heavy platter is part of a set of china that was in my mother's family. The bottom is impressed with the word "Derby" and has a printed mark of a crown with a cypher below. Can you tell me the history?

M.N., El Paso, TX

Your dishes are in a popular pattern still sold today under the name Brocade. That pattern has been made by the Derby pottery, now the Royal Crown Derby Porcelain Company, for 200 years. The mark on your platter shows that it was made between 1877 and 1890. It is worth about $500.

2. The front of my plate reads, "Souvenir—Launching of Schooner Yacht Meteor Built for H.I.M.—The Emperor of Germany." Under the schooner is the date "Feby 25th 1902" plus the words "Townsend-Downey Ship Building Co.-New York U.S.A." The back is marked "Executed by the Onondaga Pottery Co., Syracuse N.Y." and has a gold stamp "O. P. Co. Syracuse China."

R.M., Kalamazoo, MI

The Onondaga Pottery of Syracuse, New York, which was founded in 1871 and later became the Syracuse China Company, decorated plates with customized designs for restaurants, hotels, country clubs, colleges, and yachts. In 1902 the pottery designed a plate, now valued at $75, to commemorate a yacht built by Townsend-Downey for Kaiser Wilhelm of Germany.

3. My dish pictures two comic figures. On the back is printed "Creil et Montereau," then "O- Bouffe, Genevieve de Brabant, Les deux hommes d'armes," and a bar of music.

C.S., Pompton Lakes, NJ

Your plate shows a picture of two soldiers in the comic opera (opéra bouffe) "Genevieve de Brabant" by Jacques Offenbach. The Creil and Montereau pottery of Oise, France, made many sets of dishes with designs based on music, animals, and historic events between 1819 and 1895. You own one of a set of twelve salad or dessert plates, worth $50.

4. I have a set of dishes inherited from my husband's grandmother. She received it over 65 years ago. The markings on the back include "Aynsley, England, Wilton, Reg'd No. 754522." A few pieces have broken. Can I find more dishes like this?

G.B., Mechanicsburg, PA

The design for your dishes was registered in England about 1930. They were made by John Aynsley & Sons of Longton, a pottery in Staffordshire that has produced fine quality dinnerware since 1864. Replacements Ltd. in North Carolina does not list your pattern, but you could show a picture to antiques dealers or list your missing pieces as "wanted" on the Internet. Your dinner plate would bring $75 to $100.

5. This platter, 13½ inches in diameter, was purchased at a garage sale for one dollar. The stamp on the bottom say "Villeroy & Boch Mettlach." Age?

C.G Pacifica, C.

The Villeroy & Boch Pottery, founded in Mettlach, Germany, in 1841, manufactured many types of pottery, including stoneware and the famous Mettlach steins. Your platter was made between 1900 and 1910. The geometric design and plain metal trim were used at that time. Good buy! The platter is worth $150.

To ask the experts, send color photographs (the more angles, the better) and information—size, materials, markings—to Ralph and Terry Kovel, c/o House Beautiful, 1700 Broadway, 29th Fl., New York, NY 10019. Photography should show the whole piece, and should be taken against a plain, pale background. The Kovels answer selected queries on this page. They regret that they cannot return photographs or reply to readers personally.

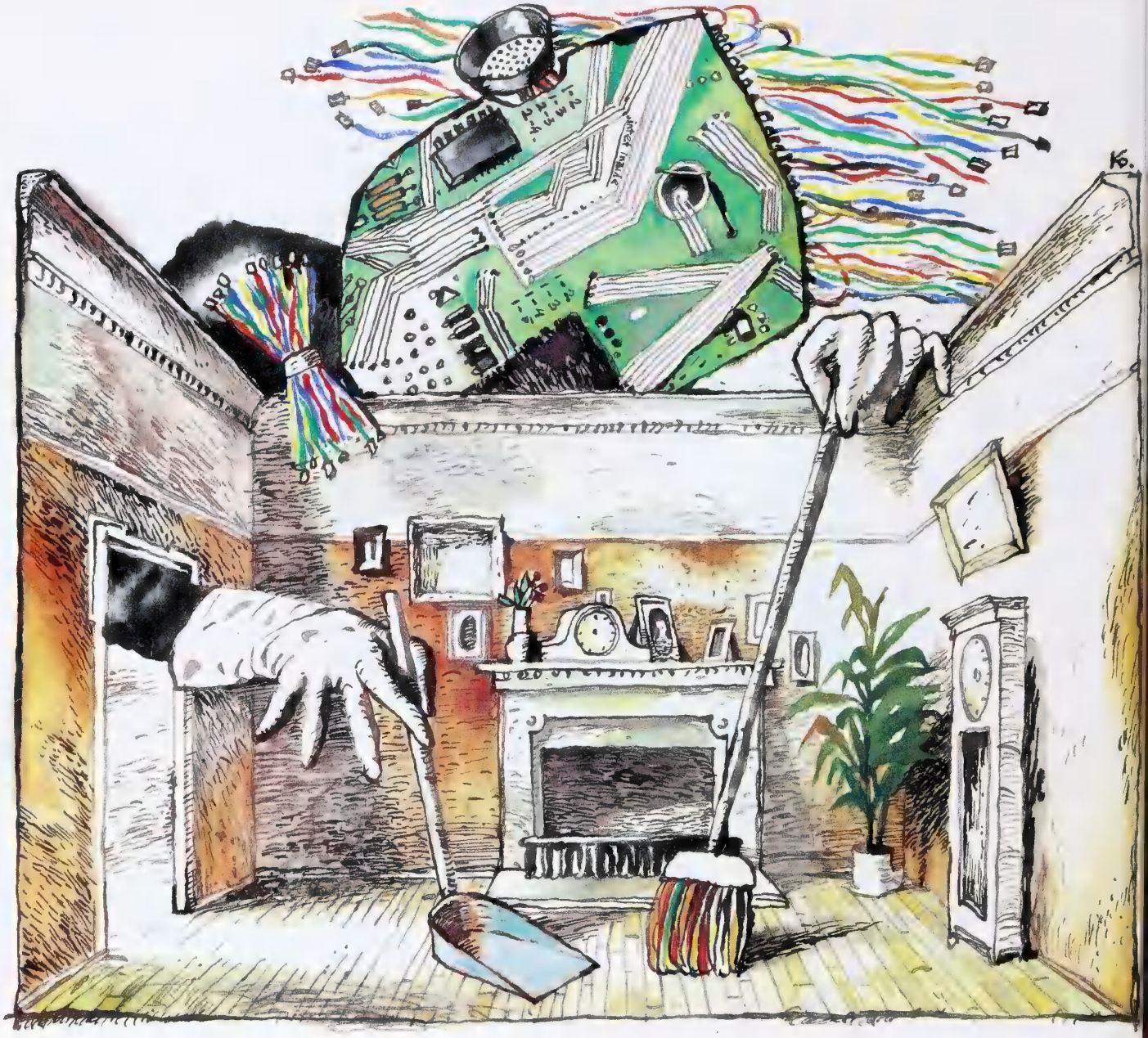
Mars Petcare US, Inc. CESAR, SELECT DINNERS and the Tag Design are registered trademarks.



Little dogs are more portable.

Extraordinary food for extraordinary dogs





WHAT'S NEW ON THE HOMEKEEPING FRONT

In our war against dirt, the tools and techniques haven't changed all that much—but the person pushing the mop has

By Sally Clark

Recently, during a roundtable discussion on corporate perks at a small-business convention, Gary Quick, owner of a Columbus, Ohio, computer consulting firm, listened politely as others told of the usual stock options and extended vacations they awarded their top employees. But when Quick's turn came and he began describing one of his company's most popular perks, the nods and smiles around the table indicated he had hit a winner. "I told how we contract with a cleaning service to clean the homes of our employees," says Quick.

Every four weeks a licensed and bonded cleaning crew shows up to thoroughly vacuum, scrub, and tidy a staffer's home, be it a studio apartment or a five-bedroom house. Quick thought up the perk as part of a package of benefits he bestows on (*Continued on page 105*)

at he's saying:

Great sofa!"



What he's thinking:

Smells like a cat.

Introducing Clorox™ FreshCare™ Fabric Refresher.

Now you can always greet your guests with a home that smells clean and fresh. Because new Clorox FreshCare eliminates strong odors in your fabrics and upholstery with an ingredient that's so effective, it's patented.

For Your Fabrics It's A Breath Of Fresh Air.





Rec
sio
busi
of a
ing
of tl
vac


Your cat's gonna love you for this.
Fresh Step



INTRODUCING 2 NEW REASONS WHY CLOGS DON'T STAND A CHANCE.

By combining 2 liquids that activate to form foam, New Liquid-Plumr® Foaming Pipe Snake™ cleans your pipe walls quickly and easily.



NEW LIQUID-PLUMR® FOAMING PIPE SNAKE™

The fast, easy way to clean your pipes.

Continued from page 104

mployees who remain three years or nger with his firm, which is in a highly mpetitive industry where job-hopping nd staff-poaching by rival companies e common.

"I wanted to do something to amper the staff," says Quick, "and I an't think of anything that makes peo- e feel more pampered than having eir house cleaned."

Offering housecleaning as a job onus is one of the latest developments domestic life. It is a trend that has merged in just the past two or three ears, says Barbara Roche Fierman, wner of New York's Little Elves, a anhattan cleaning service that caters some of the city's top interior design- s and their clients.

"I have customers who, at Christ- as, include our service in a package ey are giving certain employees," says erman.

Our mothers would have been mazed at the idea of the boss present- g the family with a gift of housecleaning. They could manage their own omes, thank you very much. But that as then, this is now.

For one thing, Mom may not even home—or if she is, she is telecom- uting from an office in the den rather an scrubbing the kitchen floor. In irty years the number of married- ouple families with dual incomes has early doubled, according to the Bureau Labor Statistics, jumping from 19 illion families in 1967 to 33 million milies in 1997. Overall, more women early 61 million over the age of 16)— d more men, too—are at work.

Unfortunately, just when we have ss time for home maintenance, the erage American house—particularly e recently built—is becoming more fficult to clean singlehandedly. For e thing, new houses are so much big- r today.

"Even as family size is declining, ouse size is increasing," says Gopal hluwalia, an economist and director of search at the National Association of ome Builders in Washington, D.C. He otes that nationally, the average size new single-family houses rose from 1,500 square feet in 1970 to 2,230 square feet in the first six months of 1999. And in the west and northeast, the average new house is even larger. Nor does Ahluwalia foresee downsizing any time soon. "Nobody wants a small home," he says. "People want bigger kitchens and more and bigger baths."

Not only are there more, and bigger, rooms to clean, what we put in them may require extra coddling. "Clients all want things that are really the opposite of easy maintenance," says New York architect Daniel Romualdez. "They want kitchens of stainless steel, which shows every mark; counters of zinc, which needs a special wash to take out stains; and limestone, which is impossible to keep clean."

How are people coping? Some are turning increasingly to outside cleaning services. Since 1985, *The Wall Street Journal* recently reported, there has been a 30 percent increase across the nation in the number of households using professional cleaning services. More people are also bestowing housecleaning on friends and relatives. At Manhattan's Little Elves, for example, Barbara Fierman reports that housecleaning has become a popular wedding present for couples with dual careers. Gift certificates "can range from a $100 one-time cleaning to $1,000 or more for several weeks' or months' worth," she says.

Whether they like it or not, men are getting roped into at least *thinking* about homekeeping—because they are single homeowners or because they are part of a dual-career household. Judith Langer, who heads her own market research firm in Manhattan, recently completed a study of married women with careers, and learned that "husbands are playing a role" in caring for the home. Their participation, she says, "maybe isn't quite fifty-fifty, but they are definitely involved." Langer also notes that more than eleven million men are single and presumably maintaining their own homes. That situation is what led Gary Quick, the Columbus, Ohio, CEO, to offer housecleaning as a corporate perk at his company. "I'm single and I have a big house," says Quick, whose >

SPECIAL ADVERTISING AND PROMOTION OPPORTUNITY

House Beautiful

Access Design

Access Design is a wonderful way to provide you with direct entrance into the world of design and designer services. By calling the center nearest you, you can find out about upcoming consumer days, designer referral services, floor sample sales and more!

Boston Design Center
Boston, Massachusetts
617-338-5062
Designer On Call Program

New York Design Center
New York, New York
212-679-9500

Decoration & Design Building
New York, NY
212.759.2964

Marketplace Design Center
Philadelphia, Pennsylvania
215-561-5000
Designer Referral Program

Miami Design District
Miami, Florida
305-573-8116

Design Center Of The Americas (DCOTA)
Dania, Florida
954-920-7997

Atlanta Decorative Arts Center
Atlanta, Georgia
404-231-1720

Decorative Center Dallas
Dallas, Texas
214-698-1300

Decorative Center of Houston
Houston, Texas
713-961-9292
Design Connection Referral Program

Michigan Design Center
Troy, Michigan
248-649-4772
Designer On Call Program

The Merchandise Mart
Chicago, Illinois
312-527-4141
Designer Referral Program

International Market Square
Minneapolis, Minnesota
612-338-6250
Designer Connection Program

Denver Design Center
Denver, Colorado
303-733-2455

Pacific Design Center
West Hollywood, California
310-657-0800 x220

Laguna Design Center
Laguna Niguel, California
949-643-2929

San Francisco Design Center
San Francisco, California
415-490-5800
Professional Designers Through Idea House

Seattle Market Center
Seattle, Washington
206-762-1200
1-800-497-7997
The Studio Referral Program

SPONSORED BY Scalamandre

Just when we have less time for home maintenance, the average American house—particularly one recently built—is becoming more difficult to clean

computer consulting business expanded rapidly in a few years, leaving him little time for dealing with dust bunnies at home.

More people may be coping simply by easing their standards of cleanliness. "There is a feeling that good enough is good enough," says Langer. "No one expects to pass the white glove test." Some people may be cleaning selectively, spritzing the window glass but ignoring the fuzzy stuff under the bed; polishing the dinner-party silver but letting the bookshelves go undusted.

The fact that people may be forgoing housework so they have time to do things they enjoy more may reflect a reordering of priorities. When Wilsonart, the plastic laminate maker, surveyed households to ask what homeowners would do with the time if they could save thirty minutes of housework a week, more than 80 percent said they would devote themselves to leisure or their families. Langer discovered the same attitude among the married women employed outside the home she surveyed. "I'd hear them say, 'I'd rather spend quality time with my kids than clean.'"

At the threshold of the 21st century, technology has yet to change housekeeping dramatically. This surprises Daniel Romualdez. "Technology has not affected the home as profoundly as it could. While smart wiring is in demand to run everything from heating systems to remote-control window blinds, says Romualdez, few of the requests he gets from clients involve maintenance-related advances. "One of the only things is the central vacuum system," says Romualdez. "The price has gone down and it is becoming a standard feature."

High-tech, forward-looking appliances and gadgets that could make a difference have yet to come on the market. But Gopal Ahluwalia, the NAHB's research director, is optimistic that breakthrough ideas loom on the horizon for the home. The technology, he says, "already exists." The challenge is to make affordable for residential use the kind of technological applications that already enable industry to utilize such things as voice-activated robots.

Imagine a voice-activated robot, a domestic R2D2, beeping and whirring its way through the house, dusting rooms, doing the laundry. Skip Layton, marketing executive at Whirlpool, recalls the mechanized butlers in *Sleeper*, Woody Allen's hilarious 1970s movie which also introduced a robotic canine designed for companionship very much like Aibo, the entertainment robot dog Sony unveiled this past June. Layton says wistfully, "My wife works, we're both busy, I'd love a robot to clean the house." Someday that wish may be reality. Until then, there is Aibo to provide company while we humans push the mop. ■

The ABCs of Great Design Silent Auction Bid Form

The deadline for the silent auction of the ABCs of Great Design (featured in our November issue) has been extended to January 10th. To place a bid, fill out the form below.

Name _____

Address _____

City, State, Zip _____

Phone (daytime) _____

E-mail address _____

All bids must be postmarked by January 10, 2000.

The highest bidder for each letter will be contacted by House Beautiful by February 1, 2000.

Drawings will be delivered to the winners upon receipt of a certified check or money order.

The framed drawing will be shipped via Airborne Express in February. House Beautiful will be responsible for shipping within the continental U.S.

FOR FURTHER INFORMATION AND IMAGES, VISIT OUR WEBSITE AT WWW.HOUSEBEAUTIFUL.COM

Letter requested: _____

Bid Amount: _____
($300 minimum bid accepted)

Letter requested: _____

Bid Amount: _____
($300 minimum bid accepted)

Letter requested: _____

Bid Amount: _____
($300 minimum bid accepted)

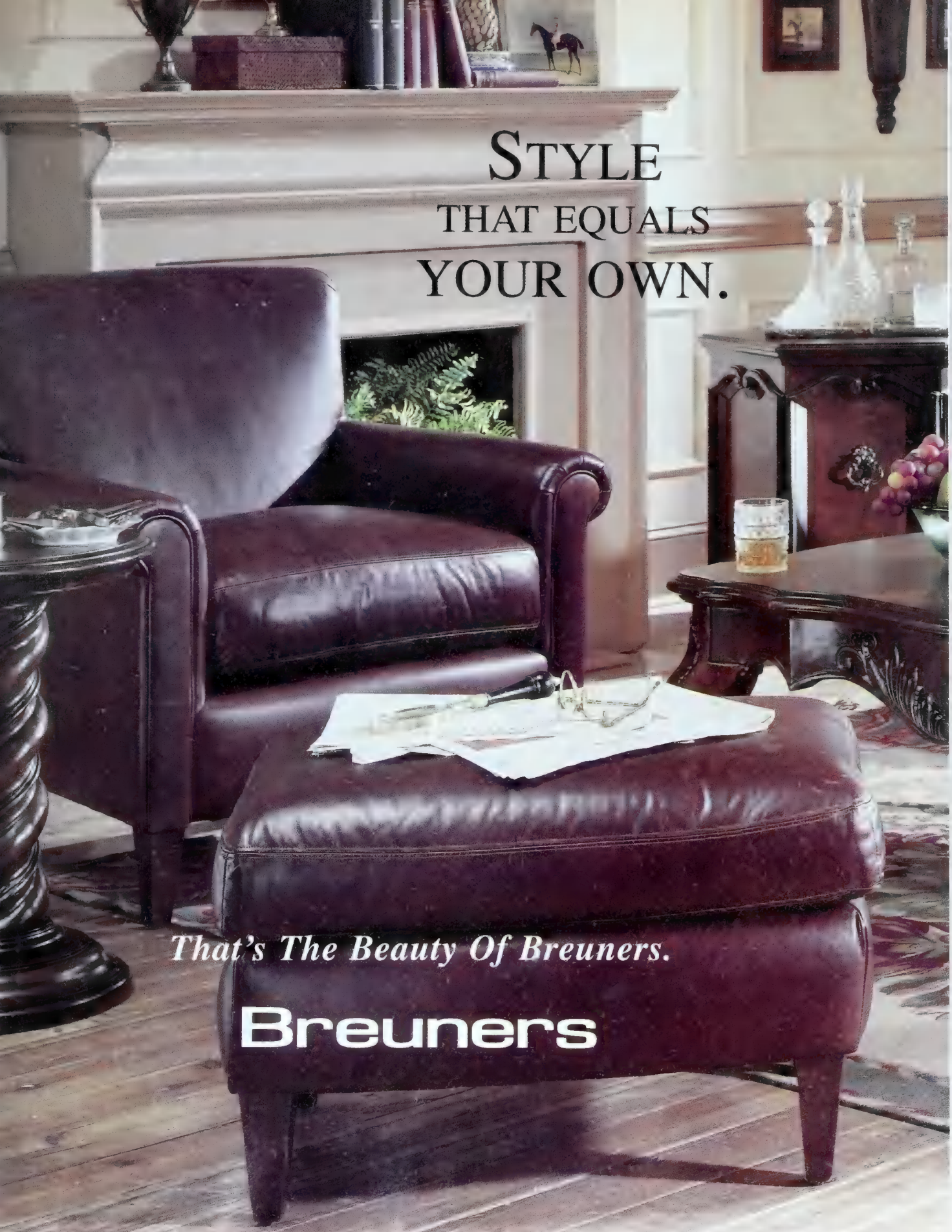
Letter requested: _____

Bid Amount: _____
($300 minimum bid accepted)



Send completed bid form to:

House Beautiful
Attn.: Special Projects
1700 Broadway, 29th Fl.
New York, NY 10019



Campbell (408) 378-9400 • Dublin (925) 803-1423 • Folsom (916) 985-8525 • Modesto (209) 577-0151
Pleasant Hill (925) 933-6600 • Pleasanton (925) 460-5011 • S. San Francisco (650) 737-9294
Sacramento (916) 331-9933 • San Carlos (650) 592-1133 • San Rafael (415) 499-1972 • Vacaville (707) 446-6380

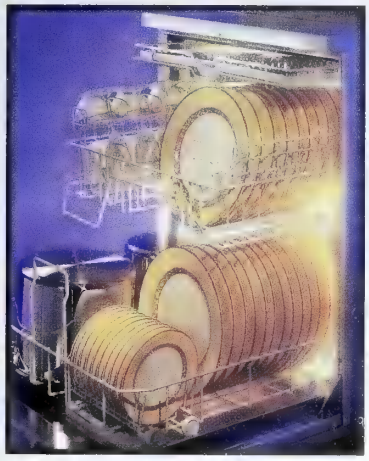


The entire journey takes place in our San Francisco showroom, where you'll see hundreds of these fine, thick, all-wool, hand-knotted rugs. They come in every size, from small to giant, at prices you won't find anywhere else. Come early, park free and spend all day. It takes a while to explore a whole continent.

CALIFORNIA CARPET
AND RUGS

In San Francisco, now at 1197 Folsom at 8th 415-487-3636





For 100 years, two elegantly simple words have defined the Miele philosophy: Forever Better. These words are exemplified through Miele's dedication to continuous improvement, and a passion for bringing technology to life through masterful engineering.

Forever Better finds fresh expression in the G879 SCVi dishwasher. Innovation is revealed throughout every inch of this superb design. Its **enormous capacity** offers extra height for oversized plates and stemware, and its unique **cutlery tray** individually cradles and protects the finest silverware. When a smaller load is required, the Miele **Top Solo** feature allows the use of the top basket and cutlery tray alone, saving time, energy and water.

With the soft touch **Novotronic console** discreetly integrated into the door's edge, access to an unparalleled range of wash programs is right at your fingertips. Miele's unique **Update** feature allows a service technician to reconfigure these wash programs right in your dishwasher, increasing longevity by taking advantage of future advances in detergents and dishware. Swathed in three layers of insulation, the sound of all this innovation at work is **supremely quiet**.

After a century of Miele technological advances that have greatly enhanced our customers' lives, the next century promises to be, well, Forever Better. To learn more about the Miele passion for innovation, call Sierra Select Distributors at **(800) 793-7334, extension 240**.

Sierra SELECT
HOME RESOURCE & EDUCATION CENTER

In San Francisco
The Sobel Building
680 8th Street, Suite 169C

In Sacramento
4320 Roseville Road
North Highlands

1-800-793-7334



There's no such thing as a small disaster.

When Disasters Strike, Children are the Most Vulnerable

The American Red Cross will always be there, helping families and saving the lives of those devastated by hurricanes, floods and other disasters. You can help the families affected by disaster by contributing to your local Red Cross. Ninety-one cents of every dollar spent goes directly to programs and services that help those in need. We rely on your financial contributions when help can't wait.

To make a donation, call 1-800-HELP NOW or call your local Red Cross chapter.

☐ **Yes,** I want to support my local chapter

Name _____

Address _____

City _____

State _____

Zip _____

☐ $25 ☐ $50 ☐ $75 ☐ $100 ☐ Other ____

Please make your check payable to the American Red Cross and mail your contribution to: P.O.Box 37243, Washington DC 20013 Or call 1-800-HELP NOW
For internet information: www.redcross.org

M06S+M5+ +MAA +MN+++

American Red Cross

We'll be there.

This message made possible by a grant from **3M**, a supporter of the American Red Cross.

SNFC/H/4

A VERY SPECIAL CHRISTMAS LIVE!



10 Christmas Classics + 1 Bonus Track

Mary J. Blige ▪ Jon Bon Jovi ▪ Tracy Chapman
Eric Clapton ▪ Sheryl Crow
John Popper ▪ Run DMC ▪ Vanessa Williams

Available at all record stores October 19th. www.veryspecial.org

A&M RECORDS







Continued from page 30

You see so much midcentury furniture on the Internet, in part because it is trendy, but also because it is a relatively safe buy online

stock up on vases, lamp bases, and footed bowls at **www.simonpearce.com**.

At Unica (**www.unicahome.com**) I found the best television stand I've ever seen (the $725 Tivu, designed by Stefano Giovannoni)—then again, I was already in a great mood after scrolling through the kicky designs of Christophe Pillet, Philippe Starck, and Droog. A clever new site called The MUT, **www.themut.com** (which stands for Museum of Useful Things), sells stylish, vaguely retro home and office supplies such as aluminum clipboards, stainless-steel mugs, and old-fashioned hotel desk bells.



If it's a chandelier made of antlers you're after, try AntlerWorks (**www.antlerworks.com**). The only reason you can't actually click and buy at this site is that the pieces are made to order. E-mail the dimensions of your room and they will tell you what size would look right; you can even supply your own antlers if you desire.

Strouds, the wonderful discount linen store, is online (**www.strouds.com**), and while the home department at trendy online-only Blufly (**www.bluefly.com**) is small you can find Designers Guild sheets (albeit older patterns) for over 40 percent off. Blind Alley (**www.blindalley.com**) is the best (or a best-priced) of numerous online blinds and curtain merchants.



You can fill your kitchen cabinets with Tupperware from the site at **www.tupperware.com**, or buy pretty much every single Rubbermaid product at bookmarkbrands, **www.bookmarkbrands.com**. Even refrigerator magnets can be had online, at not one but two sites, Fridgedoor (**www.fridgedoor.com**) and DaFridge (**www.dafridge.com**).

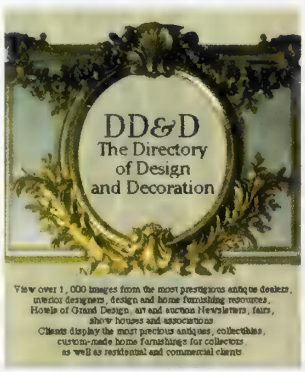
BEFORE YOU BUY

Being able to click and buy is a thrill. But as anyone who has tried to decorate a house (or merely pick a living room lamp) knows, choosing among myriad options is 99.9 percent of the battle. What if you could narrow your search and reduce your legwork by using the Internet? What if you could peer into stores in faraway cities, take measurements, ask questions about finishes and fabrics, get a general idea of the range of products available before you step outside your house or even think about finding parking spaces? You can't actually shop at the following sites, but you'll be able to do that all-important research.

HomePortfolio (**www.homeportfolio.com**) is an invaluable place to start any broad decorating search. It's the equivalent of wandering the halls of a design center that only exists in your dreams: extensive but well-edited product lines from dozens of premium design manufacturers (McGuire, Hickory Chair, Franke, Viking, and Gaggenau, to name just a few). You don't have to worry about parking—nor do you need to have a decorator with you. The photographs, whether of lighting fixtures, furniture, moldings, or drawer pulls are clear and attractive, specs are almost always complete, and you can search in a variety of different ways: by category, item, or manufacturer. The site gives its own top picks and highlights from big design shows like High Point. It's probably only a matter of time before you can buy at this site.



Start object hunting online at the Directory of Design and Decoration (**www.dir-dd.com**), where you can browse more than eighty primarily New York showrooms and designers including A La Vieille Russie, Kentshire Galleries, Old World Weavers, Ralph M. Chait Galleries, Juan Montoya, and the Kips Bay decorator show house. Even if you're not looking for anything specific, it's a great way to educate yourself about a particular period or piece of furniture.



Interior Internet (**www.interiorinternet.com**), a British window-shopping equivalent, is one of L.A. designer Michael Smith's favorite sites. (It includes his beloved London antiques source, Carlton Hobbs.)

StyleForLiving (**www.styleforliving.com**) shows you what's in the hippest stores and showrooms in Los Angeles and San Francisco, and they plan to add New York, Chicago, Miami, Dallas, and Atlanta. About House (**www.abouthouse. com**) has a selection of stylish high-end design products from a diverse selection of store and sources such as American Rag Cie, Atmosphere Interiors, Earthstone, and Jon Kendall. ■




Decorating Den
INTERIORS
More than just window dressing.
Sure, we do windows. In fact beautiful window treatments have been our stock in trade for 30 years. We even provide temporary window shades while you're waiting for window treatments designed especially for you.
But we're more than just window dressing. We also offer quality wall and floor coverings, fine furniture and accessories, and bring hundreds of samples right to your door! — so you can make your selections inside your home with your existing furnishings and the proper lighting, and in the right atmosphere.
When you're ready to dress up a window, the whole room, or your entire house, save time and avoid costly mistakes. Call and arrange a complimentary in-home visit from a Decorating Den Interiors decorator near you.
1-800-DEC-DENS
(1-800-332-3367)
EXT. 1672
CUSTOM INTERIORS SINCE 1969.
Decorating Den
INTERIORS
WE COME TO YOU!
EACH FRANCHISE INDEPENDENTLY OWNED AND OPERATED
FRANCHISE OPPORTUNITIES AVAILABLE
VISIT OUR WEBSITE AT WWW.DECORATINGDEN.COM

Here is a list of products and other resources for this month's features. All prices are approximate suggested retail. The following symbols will help you identify the type of service provided: (R) Retail store; (T) Trade only. Merchandise coded (T) can be ordered through decorators or the decorating department of your local home-furnishings store. (COM) Customer's Own Material; (MO) Mail Order; (M) Contact manufacturer or distributor.

SPACE LIMITATIONS PREVENT SOURCING OF ALL ITEMS SHOWN. SOME ITEMS NOT MENTIONED ARE FROM OWNER'S COLLECTION.

COVER For more details, see Reader Information for "The New Luxury," page 64. *Designer:* **Mariette Himes Gomez.**

24 THE EROS OF OBJECTS *Pages 24 and 25:* **Moss** (R), 146/150 Greene St., New York 10012; 212-226-2190.

44 STEELY-EYED *Page 44:* **Brushed-aluminum partition,** Poseidon, by Glendon Good—Abraxas (M); 520-282-6550. *Page 45: Top row:* **Oblong mesh bowl,** Raymaille, by Sandy Chilewich, $225—Mxyplyzyk (R), 125 Greenwich Ave., New York 10014; 212-989-4300. **Round basket,** #097901-590, $29.99—Umbra (M); 800-387-5122. **Log holder** by Classi-Con, $1,155—Modern Living (R,T); 310-657-8775. *Second row:* **Stainless-steel table,** SSS-2000, by Stanley Jay Friedman—Brueton Industries (T); 800-221-6783. *Fabrics and wall-coverings, right to left:* **Vinyl-backed silver leaf wallpaper,** Urban Metal 201 in sterling silver—Blumenthal (T); 212-752-2535. **Channel quilt fabric,** #ICTPO7 in steel—Blumenthal; see above. **Sheetmetal stripe wallpaper,** #Metstr103—Blumenthal, see above. **Gray Glazed Lizard fabric**—Robert Allen (T); 508-339-9151. **Ottomans** slipcovered in stainless-steel chainmail, $2,700/lg.; $1,900/sm.—Eve France Designs (R), 119 W. 23 St., New York 10011; 212-727-9020. *Bottom row:* **Cast aluminum vase,** Zola, $125—Lisa Ziff Designs; for stores: 818-906-0727. *Fabrics, clockwise from left:* **Transparent fabric,** #MR-SHM-05 in silver haze, by Maya Romanoff—Old World Weavers (T); 212-355-7186. **Small mesh fabric,** #H01419003 in vieil or—Old World Weavers, see above. **Gridded gauze,** #Broadcast 04 in pewter, by Yves Gonnet—Blumenthal, see above. **Opaque fabric,** #MR-SHM-06 in misty celadon, by Maya Romanoff—Old World Weavers, see above. **Loosely woven mesh fabric,** #L7502-02 in platinum, by Larsen—Cowtan & Tout (T); 212-647-6900.

50 HIGH PRIESTESS OF TOMORROW *Pages 50 to 57:* Holly Hunt Collection (T), home office and other U.S. showrooms; 312-329-5999. Holly Hunt Chicago #18, 1844 Merchandise Mart, Chicago, IL 60654; 312-644-1844; fax: 312-644-1843. Great Plains home office: 312-474-0474. Holly Hunt Chicago 17, 1728 Merchandise Mart, Chicago, IL 60654; 312-661-1900; fax: 312-661-0243. *Living room:* **Sofa; armchair; coffee tables**—Axel Vervoordt (R), Van Gravenwezel, St. Jobstenweg, 2970 Gravenwezel, Belgium; 011-32-3-680-1470. **Fabric on sofa,** bronze linen—A Holly Hunt Collection (T), Great Plains, see above. **Fabric on armchairs,** #1601/06, Mink cotton velvet—Holly Hunt, see above. **Dining/desk table; Archipel chairs**—Christian Liaigre (T), 42 rue du Bac, 75006, Paris; 33-1-47-53-90-65; in the U.S. through Holly Hunt Collection, see above. **Black vase; white vase**—Robert Kuo (R), 8686 Melrose Ave., Los Angeles, CA 90069; 310-855-1555. **Candlestick**—Paul Ferrante (R), 8464 Melrose Pl., Los Angeles, CA 90069; 323-653-4142. **Painting,** Sean Scully, 1998—Galerie Lelong (R), 13 rue Teheran, 75008, Paris; 33-01-45-63-13-19. **Small pedestal next to sofa,** tripied bronze table—Christian Liaigre see above. **Low cabinet** against wall, custom—Holly Hunt, see above. **Bronze vases**—IBU Poilane Studio (R), 8 rue du Cherche Midi 75006; 33-1-44-39-26-62; in the U.S. through Holly Hunt, see above. In Paris through Christian Liaigre, see above. **Rug,** custom Guatemalan sisal—Stark Carpet (T); 312-329-9043. **Curtains,** Jagtar silk—Kirk Brummel (T); 312-822-0760. **Curtain sheers,** window sheer #1514/06, white—Holly Hunt, Great Plains, see above. **Curtain rods,** custom—Christian Astuguevieille (R), 10 rue Portalis, 75008, Paris; 33-1-44-69-91-40; fax: 33-01-42-93-80-31. *Petit salon:* **Rope settee**—Christian Astuguevieille, see above; in the U.S. through Holly Hunt, see above. **Floor lamp**—Christian Astuguevieille, see above; in the U.S. through Holly Hunt, see above. **Floor lamp**—Christian Astuguevieille, see above. **Side table**—Anne-Sophie Duvall (R), 5, Quai Malaquais, Paris 75006; 33-01-43-54-51-16. **Seat cushions,** Thai silk VI, Sea Hawk—Holly Hunt Chicago 17, see above. **Big white painting,** $11, Mia Celano; **framed works** on left wall, works on paper, Don Van Vliet—Knoedler & Co., see above. **Ceiling light,** #2006, Meter—Alison Berger; through Holly Hunt Collection, see above. *Kitchen:* **Woven side chairs**—Christian Astuguevieille, see above; in the U.S. through Holly Hunt, see above. **Besler Botanical Prints**—Trowbridge Gallery (R), 703 N. Wells St., Chicago, IL 60610; 312-587-9575. *Pages 54 and 55:* **Vases**—Christian Tortu (R), 6 Carrefour de L'Odeon, 75006, Paris; 33-01-43-26-02-56; fax: 33-01-43-29-71-99; in the U.S.—Takashimaya (R), 693 Fifth Ave., New York 10022; 212-350-0100. **Cabinet** in living room—Christian Liaigre, see above. **Rope stool** in master bedroom—Christian Astuguevieille, see above. **Mystere desk** in master bedroom—Christian Liaigre, see above. **Archipel chair**—Christian Liaigre, see above. **Bibliotheque**—Christian Astuguevieille, see above. **Tall zinc flower vase**—Christian Tortu, see above. **Bronze tray**—IBU Poilane Studio, see above. **Painting,** Martin Barre, 1966—Daniel Templon Galerie (R), 3 rue Beaubourg, 75003, Paris; 33-1-42-72-14-10. **Drawing on easel,** Hans Hoffman, 1946—Knoedler & Co. (R); 212-794-0550. **Barbuda chair; Monsieur desk; re stool; Acier table lamp**—Christian Liaigre, see above. **Cream linen place m**[illegible]**s,** #VE3C0821—Muriel Grateau (R), Jardin du Palais-Royal, 130 Galerie de Valois, 75001, Paris; 33-1-40-20-90-30; and 37 rue de Beaune, 75007, Paris; 33-01-40-20-42-82. **Olive green linen napkins,** #VE2C022; **large Curnaieu presentation plates,** #VCA9/AC023A; **Creuse bronze salad plates,** #VCA19/BD023; **Off-white salad and soup bowls,** #VCA19/CC023—Muriel Grateau, see above. **Japanese and Chinese chopsticks,** #4225900, both Aria Ivoire—Christofle (R), 9 rue Royale, 75008, Paris; 33-01-49-33-43-66; fax: 33-01-49-33-43-86. **Mirror/MDF dressing room**—Christian Astuguevieille, see above. **Lacquered scarabe table**—Christian Liaigre, see above. **Bath towels; bottle on table,** #FL1C023, Grand Flacon; **covered jar,** #FL2C023, Flacon Moyen—Muriel Grateau, see above. **Bench,** Pilotis bench—Christian Liaigre, see above. **Fabric on bench,** #5000/06—Christian Liaigre, see above. *Pages 56 and 57: Master bedroom:* **Bedcover fabric,** Great Plains Linen and Jim Thompson silk—Holly Hunt Chicago 17, see above. **Headboard; Acier 11 table lamp; Kalfa chairs; ottoman**—Christian Liaigre, see above. **Headboard fabric; linen tapestry,** #1027/01 color, Undercover, Salt—Holly Hunt Collection, see above. **Saume commode**—Christian Astuguevieille, see above. **Throw on bed**—Douglas Dawson Gallery (R), 222 W. Huron, Chicago, IL 60610; 312-751-1961.

58 Y2GO *Pages 58 to 63:* **Shelton, Mindel & Assoc.,** 216 W. 18 St., New York 10011; 212-243-3939. *Hall:* **Painting,** Mintaka by Morris Louis, c.1962—Andre Emmerich Gallery (R), 41 E. 57 St., New York 10022; 212-752-0124. **Ice sculpture**—Ice Art, Inc.; by appt: 201-867-1580. *Living room:* **Gerrit Rietveld Zig Zag chair,** $645—Palazzetti (R), 515 Madison Ave., New York 10022; 212-832-1199. **Watercolors** by Alexander Vethers; **stone table; chairs** designed by Troy Haltermann—Troy (R); 138 Greene St., New York 10012; 212-941-4777. **Felt chair** by Mark Newson, $2,929—Cappellini ModernAge (R), 102 Wooster St., New York 10012; 212-966-0669. **Plastic sculpture** by Vasa—Vasa Studio; by appt.: 323-290-3343. **Jan Arp sculpture** $2,500; **Gunnar Noland vase**—Bo, Ostgotagatan 2, Stockholm, Sweden; 011-8-643-6914. **Sofas; Lucite table**—Troy, see above. *Dining room:* **Gold buddahs; party favors**—Pearl River (R), 277 Canal St., New York 10013. **Aluminum table** by Maarten van Severen, $6,225—Troy, see above. **Burkhardt Vogthers' chairs,** $572/ea.—Cappellini ModernAge, see above.

64 THE NEW LUXURY *Pages 64 to 67: Designer:* **Mariette Himes Gomez,** 504-506 E. 74 St., New York 10021; 212-288-6856. **Chandelier,** Bridge Table; **curtain fabric,** Osterly Taffeta Plaid; **harvest table,** Mrs. MacDougall, through—Hinson & Co. (T); 212-688-5538. **Upholstered furniture**—Mariette Himes Gomez design, see above. **Paint,** DKC-29—Donald Kaufman (M); 212-243-2766. **Rug**—Doris Leslie Blau (R,T), 724 Fifth Ave., New York 10019; 212-586-5511; **Console tables**—Newel Art Galleries (R,T), 425 E. 53 St., New York 10022. **Glass ball lamp**—Charles Edwards Antiques (R,T), 582 Kings Rd., London SW62DY; 011-44-171-736-8490. **Candelabrum**—Marvin Alexander (R,T), 315 E. 62 St., New York 10021; 212-838-2320.

66 ONCE AND FUTURE LOFT *Pages 68 to 73: Designer:* **S. Russell Groves,** 270 Lafayette St., Ste. 502, New York 10012; 212-966-6210. **Stainless-steel and mica lamp**—S. Russell Groves, see above. *Living room:* **Sofa and daybed** by Mies van der Rohe—Palazzetti (R), 515 Madison Ave., New York 10022; 212-832-1199. **Wool carpet**—Odegard (T); 212-545-0069. **Eames coffee table**—Regeneration (R), 38 Renwick St., New York 10012; 212-741-2102. **Bleached oak and Ultrasuede chairs** by S. Russell Groves—Room (R); 888-420-ROOM. **Ultra-suede fabric**—Joseph Noble (T); 800-774-7788. **Vases**—Jonathan Adler (R), 465 Broome St., New York 10013; 212-941-8950. **Sycamore tray,** 18", $200—Calvin Klein Home (R); 800-294-7978. *Dining area:* **Bleached oak table and chairs**—S. Russell Groves, see above. **Silk upholstery**—Kravet (T); 800-645-9068. **Nelson Bubble lamp**—Full House (R), 38 Renwick St., New York 10012; 646-486-4151. **Tall vase**—Jonathan Adler, see above. **Porcelain bisque bowls,** $80/10", $40/6"—Calvin Klein Home, see above. *Entry:* **Stainless-steel table**—Ad Hoc (R), 410 W. Broadway, New York 10012; 212-925-2652. **Bronze bowl,** $200/6"—Calvin Klein Home, see above. *Kitchen:* **Work table**—Chef Restaurant Supply (R), 294 Bowery, New York 10012; 212-254-6644. **Appliances**—Frigidaire (R); 800-374-4432. **Fixtures**—Krom (M); 800-OK-KROIN. **Painting,** Untitled—Jill Moser; by appt: 212-414-4632. *Guest bedroom:* **Coverlet**—Clarence House (T); 212-752-2890. **Silk velvet pillow fabric**—Angela Brown Ltd. (R); 212-627-5757. **Jacobsen chair** in natural beech—Knoll (R,T), 105 Wooster St., New York 10012; 212-343-4000. **BxW photographs**—Winter Works on Paper (R); 212-352-9013. **Painting,** Untitled—Jill Moser, see above. **Lunch boxes,** $45/sm., $58/lg.—Ad Hoc, see above. **Bronze bowls**—Calvin Klein Home, see above. *Master bedroom:* **Lamp**—Luxo (R); for stores: 800-222-LUXO. *Powder room:* **Sink**—Elkay (M); for stores: 630-574-8484. **Mirror; sink cabinet** in MDF—S. Russell Groves, see above. **White sheets,** $85/queen flat, $60/pr. pillowcases; **fleece pillow,** $100; **blanket,** $100—Calvin Klein Home, see above.

74 EARTH MOVER *Pages 74 to 79: Garden design:* **Richard Bergmann Architects,** 63 Park St., New Canaan, CT 06840; 203-966-9505. **Field veneer stone and paving blocks**—Paramount Stone Inc., 338 Courtland Ave., Stamford, CT 06906; 203-353-9119.

80 HOMEOFFICE.COM *Page 80: Architects:* **Shelton, Mindel & Assoc.,** 216 W. 18 St. New York 10011; 212-243-3939. *Page 81: Architect, designer:* **Alison Spear, A.I.A.,** 180 NE 39 St., Ste. 222, Miami, FL 33137; 305-438-1200. **Art** on wall—Bridgewater/Lustberg & Blumenfeld Gallery, 560 Broadway, New York 10012; 212-941-6355. *Pages 82 and 83: Designer:* **Tony Cantalini,** Cantalini & Associates, 301A Vermont St., San Francisco 94103, 415-522-6655. **Dining table; chairs,** Cafe Costes, designed by Philippe Starck—Limn (R), 290 Townsend St., San Francisco 94107; 415-543-5466. **Built-in buffet/desktop,** custom by designer, through—InHouse Furniture & Design (R,T), 343 Vermont St., San Francisco 94103. **Bookcases,** custom by designer, fabricated by—Bartlett Cabinetry, 1350 Donner Ave., San Francisco 94124; 415-822-4206. **Table lamps;** Tizio Plus by Artemide, both through—Cantalini & Associates, see above. **Glass bottles**—Interieur Perdu (R), 340 Bryant St., San Francisco 94107; 415-543-1616. *Tabletop:* **Plates, urn, soup bowls,** Louis XV by Astier; **toile napkins; glasses by Bollen; flatware, bone handles** by George Sand; **placemats,** Sybaritics—Sue Fisher King (R), 3067 Sacramento St., San Francisco 94115; 415-922-7276. *Page 84: Designer:* **Matthew White Interior Design,** 115 W. California Boulevard, Pasadena, CA 91105, 626-403-1730. **Desk chair,** Aeron—Herman Miller for the Home (M); for stores: 800-646-4400. **Desk**—Patina Art Studio (T); 626-961-2471. *Page 85: Designers:* **Agnes Bourne Geoffrey DeSousa,** DeSousa-Hughes, 1700 Montgomery St., San Francisco 94111, 415-433-2900. **Leather chair** by Ted Boerner; **desk lamp** by James Misner; **side tables** by Mark Leiber; **area rug** by Kate Blee for the Christopher Farr Collection; **sofa fabric,** striped linen by Gregory Evans—DeSousa-Hughes, see above. *Designer:* **Anne Marie Vingo Interior Design,** 2565 California St., San Francisco 94115; 415-776-7555. **Area rug**—Abbey Carpet, 3100 Geary Blvd., San Francisco 94118, 415-752-6620. **Desk chair,** Isolde—Peter Alexander Furniture (T); 415-490-5768. **Table lamp; shade,** CM Shades—Sloan-Miyasato (T); 415-431-1465. **Ma wallpaper**—Schumacher (T); 415-621-7700. *Page 86: Designers:* **Calvin Tsao, Zack McKown,** Tsao & McKown Architects, 20 Vandam St., 10 fl., New York 10013; 212-337-380 *Designer:* **Lee Mindel,** Shelton, Mindel & Assoc., 216 W. St., New York 10011; 212-243-3939. **Wood boxes**—Hom Depot (R); for stores: 800-430-3376. **Desk chair,** Oxford Arne Jacobson—Knoll (R), 105 Wooster St., New York 1001 212-343-4000. **Table,** custom—Shelton, Mindel & Assoc., s above. *Pages 86 and 87: Designer:* **Sabrina Schilcher,** Sale Moderne (R), 281 Lafayette St., New York 10012; 212-21 3439. *Architect:* **Walter Radtke,** 636 Broadway, New Yo 10012; 212-460-5253. **Lamps** by David Weeks; **upholstery fa ric** on banquette and pillows by Yoma; **rug** designed by Ju Ross—Salon Moderne, see above.

88 AHEAD OF THE CURVE *Pages 88 to 91: Architect:* **Shuttleworth,** Foster and Partners Architects and Designe 22 Hester Rd., London SW11 4AN, UK; 011-44-171-7 0455. *Contractor:* **Dove Brothers Ltd.,** Fiddlers Read Wouldham Rd., Grays, Essex RM20 4YB, UK; 011-44-1 539-2391. **Cabinets,** painted MDF, custom by architect—D Contracts Ltd.; 011-44-181-741-2357. **Lighting,** recessed wa washers—Erco Lighting; 011-44-171-408-0320. *Dining/liv room:* **Burnham sofas,** white cotton—Conran Shop (R); 0 44-207-589-7401.

92 RURAL REFLECTIONS *Pages 92 to 95: Architect:* **Gr ham Phillips,** Foster and Partners Architects and Designe 22 Hester Rd., London SW11 4AN, UK; 011-44-171-7 0455. *Contractor:* **Taylor Woodrow Management Ltd.,** T wood House, 345 Ruislip Rd., Southall, Middlesex UB1 2G UK; 011-44-181-578-2366. **Cabinets,** MDF, by architect—I lesham Joinery Ltd.; 011-44-142-481-4303. *Dining roo* **Chrome stools**—Conran Shop (R); 011-44-207-589-74

96 TAKEOUT TRIUMPH *Pages 96 to 98: Vases with can behind:* **Grass vases** by Paola Navone for Arcade—B&B It (R,T); 212-758-4046. *Stacked blue and white plates and bowls:* **White Snow** by Paola Navone for Driade—Lumin (T); 305-264-6308.

108 ONE WINDOW TWELVE WAYS All prices given for a 38" x 60" window. **Silhouette window shadings,** 3-i vane size, PowerRise remote control,#A2-128, Misty Almo $938—Hunter Douglas (M); 800-937-7895. **Reeded g architectural shutters,** #100, Bone White, $413—Smit Noble (R, MO); 800-765-7776. **Natural woven Ro Shade,** #156, **Herringbone tape,** #472, $344—Smit Noble, see above. **Wood Shutters** with 3½-inch slats. Br view series, white, Western Alder hardwood, approx. $ installed—Woodfold-Marco (M); 503-357-7181. **Bey Woods hardwood blinds,** #104BW, Tawny Cedar, **Ant White tapes,** #973, $679—Hunter Douglas, see above. **dered Linen Drapery,** #BLDSP, French Blue, $340 fo long/pr., 5'. **Antique White wood rod and ring set,** $2 Rue de France (R, MO); 800-777-0998. **Striped ceramic back,** $19—Pottery Barn (R, MO); 800-922-5507. **Lou Drape Cordless Cellular Shade,** #20087845, Zan Parchment, $621—Levolor Home Fashions (M); LEVOLOR. **Vignette window shading,** #B6-103, Jasmine, ket Weave fabric, $497—Hunter Douglas, see above. **Roman Shade,** #452, Velvet Spice, $207—Smith + N see above. **No-Sew Roman Bars**—RollEase (M); 800-5100. **Fabric,** Darcy—Sanderson (T); 212-319-7220. **Rod Pocket Panel,** #467, Herb Garden fabric, $123—Sm Noble, see above. **Fabric,** La Petite Ferme (FER), blue wide, $28/yd.—Rue de France, see above. **Double Hung dow,** #3452, Narroline, $275—Andersen (M); for stores 426-4261.

CORRECTION

The Reader Information for the October 1999 s "Desert Star" on pages 140 to 145 contained the inco address for Marmol & Radziner Architects. The co address is: 202 Nebraska Ave., Santa Monica, CA 90



Magnolia Hall

America's Largest Victorian Catalog

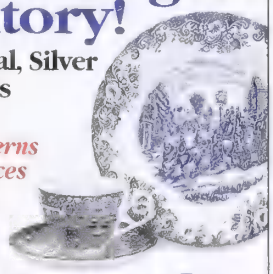
Send $3 to Magnolia Hall (Dept B10)
8515 Haven Wood Trail, Roswell, GA 30076
or call (404) 351-1910

World's Largest Inventory!

China, Crystal, Silver & Collectibles

- Old & New
- 125,000 Patterns
- 6 Million Pieces
- Buy & Sell

Call for FREE lists.



REPLACEMENTS, LTD.

PO Box 26029, Greensboro, NC 27420 Dept. HB

1-800-REPLACE (1-800-737-5223)

www.replacements.com

GUARANTEED LOW PRICE... ALWAYS!

We shop the competition for you to assure no one's prices are lower than ours!

WALLPAPER & BLINDS

82% OFF

Plus TAKE AN EXTRA 10% OFF

FREE! Blind Sample Kit!

WHY BUY FROM ANYONE ELSE?

OVER 10 YEARS SATISFYING MILLIONS OF CUSTOMERS NATIONWIDE!

FREE SHIPPING WITHIN 48 HOURS!

CALL 1-800-477-8000

24-HOUR FAX LINE: 1-800-214-3929

We'll Beat Anyone's Price!

NATIONAL BLIND & WALLPAPER FACTORY

FOLLOW YOUR DREAM!

Interior Decorating

Build a great business and a beautiful career with the *new*

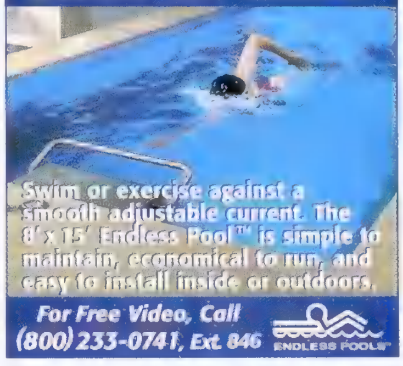
Decorating Den INTERIORS

Each franchise independently owned and operated

VISIT OUR WEBSITE AT WWW.DECORATINGDEN.COM

OR CALL 1-800-DEC-DENS, EXT. 1688

Swim At Home™



Swim or exercise against a smooth adjustable current. The 8' x 15' Endless Pool™ is simple to maintain, economical to run, and easy to install inside or outdoors.

For Free Video, Call (800) 233-0741, Ext. 846

ENDLESS POOLS®

Custom Rolltop Desks

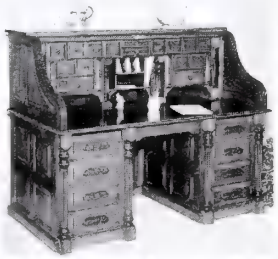
Lapp's Furniture

3017 B Irishtown Rd
Ronks, PA 17572

Handcrafted, Heirloom quality Desks

Classic old world in design

Solid Wood Oak or Cherry Available



Standard features on our desks include: Unique ball & socket interlocking joint rolltop made of solid wood. Universal locking system. dovetail drawer joints. Mortise & tenon frames. raised panel front, sides and back. secret compartments are standard features on several models.

Please send $5.00 for color catalog - Refundable with order

We Ship anywhere in U.S.A. Satisfaction guaranteed

* * * 717 656-1426 * * *

TRIAD FURNITURE DISCOUNTERS

Savings of 40% - 50%

You'll find everyday savings of up to 50% off retail on the most recognized names in the furniture industry. Triad Furniture Discounters provides superb selection, great service, and nationwide in-home delivery.

Call today for prices or additional information.

800-323-8469



To receive our beautiful 52-page color catalog, send $12 to: P.O. Box 7505 Myrtle Beach, SC 29577



The Source for Wicker & Rattan

- Direct Importer No Middle Man
- Highest Quality and Lowest Prices
- Choice of over 100 designer fabrics
- Visit us at: www.franswicker.com

Frans WICKER AND RATTAN FURNITURE

Satisfaction Guaranteed

FREE 64 PAGE COLOR CATALOG

Dept. 302, 295 Route 10, Succasunna, NJ 07876

1-800-531-1511 IN NJ: 1-973-584-2230

MISSING A PIECE OF YOUR PATTERN?

Replace pieces or add to your sterling silver at up to 75% off retail. We specialize in new and used flatware and hollowware. Over 1,200 patterns in stock. Call or write for a free inventory of your sterling pattern. *(We buy sterling silver, with a careful appraisal for maximum value.)*



Pattern shown: Chantilly by Gorham.

Beverly Bremer SILVER SHOP

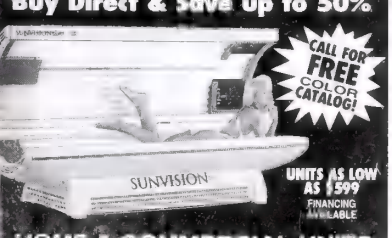
3164 Peachtree Rd., NE, Dept. HB, Atlanta, GA 30305 / Mon - Sat. 10-5

404 261-4009

DON'T YOU LOVE to be TAN!

SUNVISION® Wolff® Tanning Beds

Buy Direct & Save up to 50%



CALL FOR FREE COLOR CATALOG!

UNITS AS LOW AS $599

FINANCING AVAILABLE

HOME & COMMERCIAL UNITS

1-800-842-1324

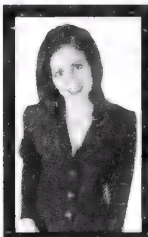
Free Catalog of Designer Beds



Make your dreams come true with the Claudio Rayes Bed Collection.

Call today for a free catalog 1-800 884-9202

118 E. Commerce Ave., High Point, NC 27260



LEARN INTERIOR DECORATING AT HOME

Free Monthly Design Tips

WWW.SHEFFIELD.EDU

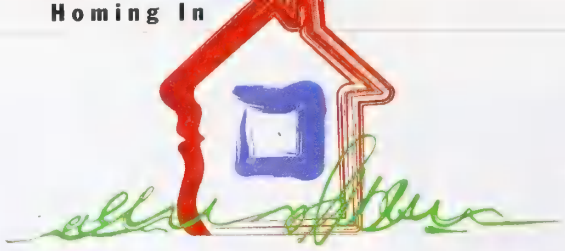
FREE CATALOG 800.451.7433

Name_____

Address_____

City/State/Zip_____

SHEFFIELD SCHOOL OF INTERIOR DESIGN
DEPT. HB100, 211 EAST 43RD STREET
NEW YORK, NY 10017



TIME TRAVELER

By Phyllis Theroux

The middle drawer in my dining room chest is the dumping ground for all the family photographs that didn't make it into frames or albums. Unsorted and unlabeled, they lie like a random heap of memories—not all of them mine—on top of each other: the baby picture of a great-aunt beneath a snapshot of last year's Thanksgiving, which is stuck to a Polaroid of my daughter at her high school graduation.

In other parts of the house, life is recorded in a straight-ahead, chronological fashion. Journals and letter files are dated. Scrapbooks start at one point in time and end at another. Whenever my children come home they spread them out on their knees and go back to the beginning—back to their time.

Baby announcements, baptisms, birthday parties, prom poses, Christmas and vacation scenes: my kids look at photographs to remind themselves of who they were and what they have become. Now we are two, now we are thirty-two. Or are we?

The older I get the more time seems like a crude device—to remind me to go to the dentist at regular intervals, to vote, to pay my income tax. Life, on the other hand, is more like the photographs in my middle drawer—with everybody and everything happening at the same time.

"Like the akashic records," said my mother, who is a student of the occult.

"The what?" I exclaimed.

My mother was astounded that somebody with a college education (she never got through high school) would have to ask. "It's the cosmic deposit of truth," she explained. "You can probably look it up on the Internet."

My mother is not what you would call technologically advanced. Answering machines do not speak to her, automatic seat belts invariably catch her by surprise, throwing her like a helpless doll against the headrest. Once I tried to show her how to play solitaire on my computer, but she wasn't interested. "I'd rather hold the cards in my hand," she said.

I went online and typed in "akashic records." It popped right up and the information confirmed my mother's definition. The akashic records hold everything that exists, discovered and undiscovered, principles, insights, recipes for beef Wellington, how many times you will cross your legs in a lifetime. And all of it floats around in a kind of ethereal soup tha only the mystics fully understand.

I am not a mystic, but what they know I have intu ited—that there is another dimension in which we all live and that the centuries overlap, like transparencies in a biolog textbook showing how the bones, organs, muscles and arterie of the human body co-exist and work together.

For example, as I write this I am in Italy, for the secon time. The road to the 16th-century villa where I am stayin winds past olive groves planted 800 years ago—and past Bayer aspirin factory. Doves shake themselves like dust cloth from a nearby 12th-century tower. And in the absolute preser of 4 A.M. I have come downstairs with a laptop computer t work on an essay. But the sofa is already occupied by anothe visitor in the villa, a young man with worried eyes who canno sleep. He is far from home and doesn't know how to react i this strange environment.

We sit together and talk about our lives, passing exper ences back and forth like photographs, mostly his. He tells m about his parents, who are Holocaust survivors, who kno what suffering really is. Their past reminds him that he shoul be grateful he was spared their experiences. But he wasn spared. The thumbprint of his parents' lives presses upo his consciousness, fills him with guilt—that he was not h father in Auschwitz, or his mother, a terrified schoolgirl wh hid until the war ended.

Here in Italy, he says he finds himself laughing. "S much!" he exclaims. He worries that he is running away fro his responsibility to remember what his parents survived, th there is something wrong with him. He does not know himse as somebody who laughs—at least this much. Where shou he paste this person, in what scrapbook?

Before I go to bed, I flip open my journal to record n thoughts and come across an entry I had forgotten:

For the (akashic) record.

Mother: "Tell me. What does 'dot com' mean?"

I explain. She is silent, digesting this information.

"I think," she said, "I am, 'elder.com'."

"Welcome," I said, "to the 21st century." ■

Phyllis Theroux can be reached at housebeautiful.com

4231

BURLINGAME PUBLIC LIBRARY
3 9042 05046969 8

Beautiful

ebruary

House Beautiful

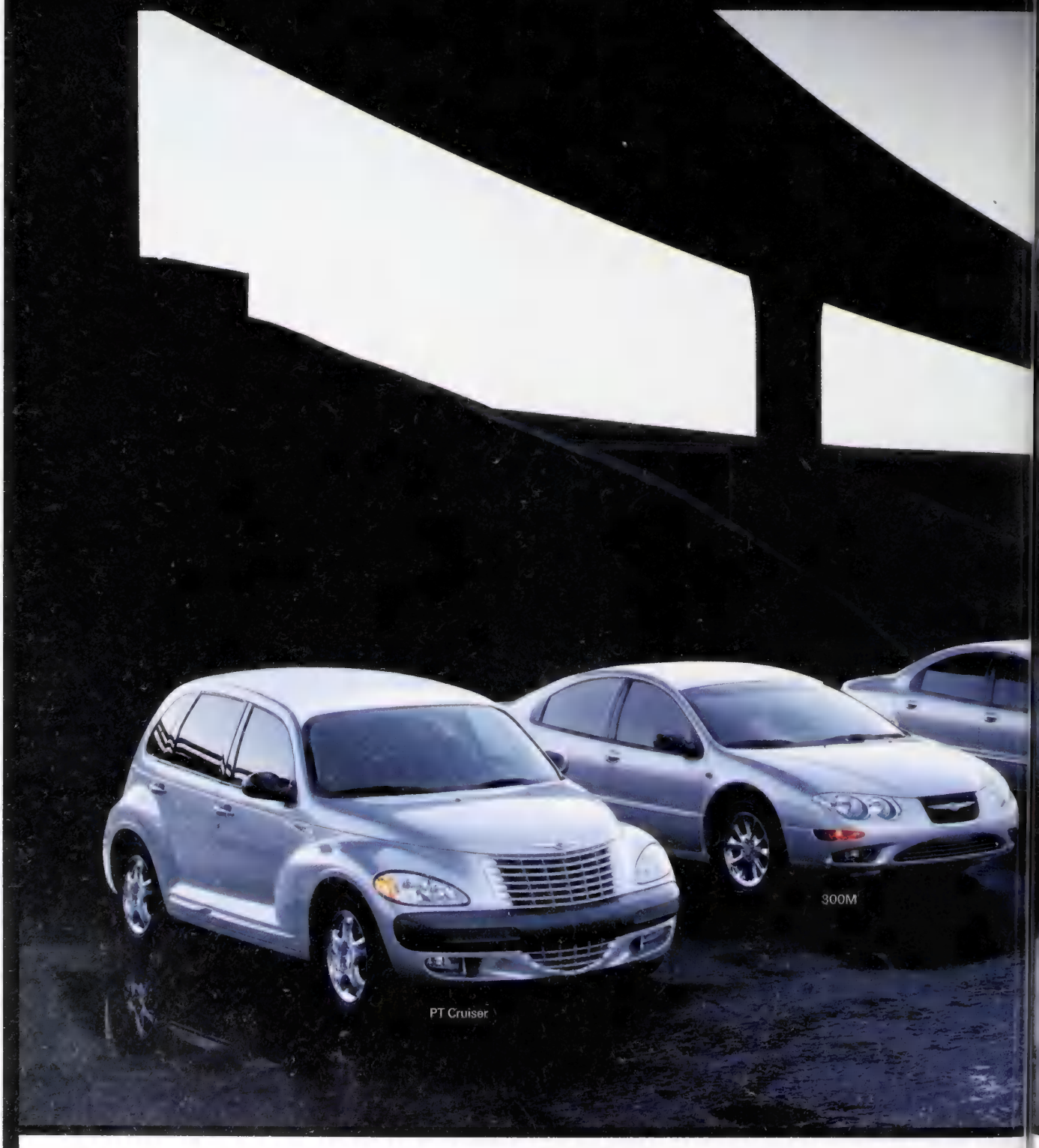
MAKE COLOR WORK FOR YOU

IN DECORATING
ARCHITECTURE
REMODELING
KITCHENS
TABLE SETTINGS



BURLINGAME
MAR 16 2000
LIBRARY

Without a soul, there's just a shell. W



Passion is such a strong emotion. It causes us to live, breathe and sweat our hearts out for the things we care most about creating extraordinary cars. Cars born from breakthrough design and brought to life through innovative engin our cars that stirs you and your soul to respond. For more information, call us at 1.800.CHRYSLER or visit our Web

PT Cruiser available spring 2000.


ut passion, these would just be cars.
Sebring
Sebring Coupe
LHS
Cirrus
Town & Country
corde
ysler, it is
assion in
ysler.com.
ENGINEERED TO BE GREAT CARS
CHRYSLER



Make the walls blue.

Light blue.

No, beige.



With a red chair.

That's better.

Except for the bedspread.



Checks.

Too much.

Make the pillow white.



But everything else yellow.

Maybe I do like blue.

Decorating will never be the same.



Imagine being able to experiment with decorating online. Now you can at GoodHome.com. And if you like what you create, we'll make it real. Free shipping and returns. **Play. Dream. Decorate.**

goodhome.com

furniture
fabric
wallpaper
accessories



I used to have a washer that was a better *dancer* than I a



Amana®

Built better than it has to be™

©1997 Amana Company, L.P.



The twist. The jerk. The hustle. My old washer did all of them. You see, that's what happens when your washer is out of balance. And it can be pretty scary. Well, **the people at Amana** put in an **automatic balance system.** So now I can throw in anything from sneakers to sleeping bags (it also has a humongous tub) and it won't get out of whack. I finally found a washer that has every [illegible]pt, of course, rhythm.



PIERRE DEUX

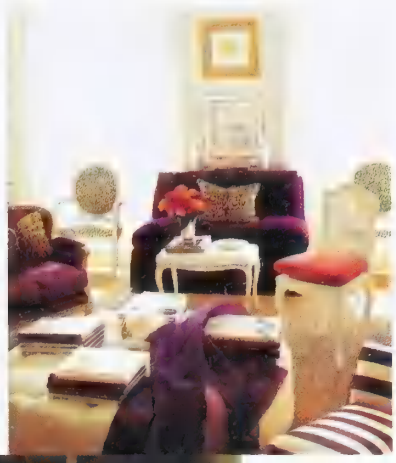
FRENCH COUNTRY

Atlanta Beverly Hills Boston Carmel Dallas New York Palm Beach San Francisco Winnetka

Los Angeles and Miami showrooms opening Spring 2000

1-800-7 PIERRE

CONTENTS



ON THE COVER: Interior designer Mary-Taylor McGee puts her own stamp on the traditional French furniture she lives with in her Back Bay Boston apartment by painting wood white and upholstering in strong unexpected colors. See page 78. Photograph by Thibault Jeanson.

57 REVVING UP THE RAINBOW
The editor's page

58 COLOR SETS THE STAGE
A dealer in witty contemporary furnishings, Patrice Gruffaz constantly redecorates his family's Paris apartment, but his passion for color is always evident. By Barbara Stoeltie



p. 58

66 ELEMENTAL HUES
Benjamin Noriega-Ortiz remodels a Victorian townhouse with a soothing mélange of wood, stone, and his favorite sandblasted glass. By Carol Prisant

72 FREE SPIRIT
At home and in her work, Los Angeles decorator and fabric designer Kathryn Ireland seeks warmth, simplicity, and a nonchalant glamour. By Christine Pittel

78 PLUMMY ACCENTS
In her small apartment, a young designer modifies her native southern style with a fresh palette.
By June Kurt



p. 82

82 WHITENESS AND SPACE
Keller Donovan turns a stiff traditional Connecticut house into a bright and welcoming nest.
By Elizabeth H. Hunter

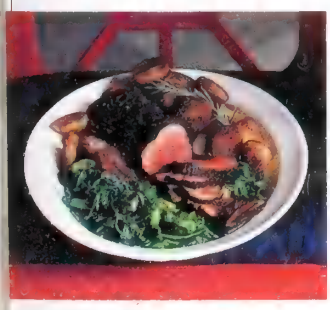
88 NAPA VALLEY HIGH
Photographer, author, vineyard keeper, and gardener Molly Chappellet finds that her northern California climate favors every vegetable, flower, tree, and shrub she falls in love with.
By Hugh Johnson



p. 94

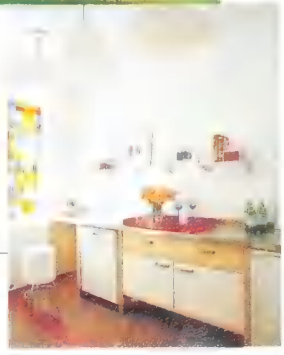
94 ONE MAN'S VILLAGE
A rambling house on a West Virginia river bluff allows its owner to fill it with guests or savor it in solitude.
By Susan Zevon

p. 104



100 KITCHENS
From classic to contemporary, three kitchens make color their secret ingredient.

104 SEEING RED
English-born artist Edwina Sandys brings the recipes of her youth to a vibrant SoHo loft.
By Jane Ellis



p. 100



JEEP CHEROKEE

Aspirin, toothpaste, sandwich bags. When you're at the local supermarket, it might not matter whether you buy name brand or generic. But when you're out in the wilderness, you can bet you are going to need the one brand that stands above all others. Jeep.

Take Jeep Cherokee Sport for example. It's the o adventure vehicle—the one that started a revolu 4x4s. With Cherokee Sport, you get legendary o off-road capability along with features you do extra for. Like air conditioning, power windo

Jeep is a registered trademark of DaimlerChrysler.



nd Remote Keyless Entry. And, even with all that,
ee still boasts a very affordable price tag.
when the time comes to choose a 4x4, don't settle
hing less than the original brand—Jeep. Otherwise,
ght want to get some of that name-brand aspirin.
more information about the value-packed Jeep
Cherokee, please log on to our Web site at www.jeep.com
or give us a call at 1-800-925-JEEP.

Jeep

THERE'S ONLY ONE



p. 30



p. 38

p. 50





p. 114

p. 54



16 THOUGHTS OF HOME
Garret Girl. By Kelly Caldwell

22 STYLE BEAT
New china patterns in fashionable colors. Brilliant, comforting quilts, hanging lamps.

32 NEWS
Guerlain's latest fragrance collection is inspired by botanicals. Sotheby's and Amazon.com team up for an on-line auction site. The Musée Nissim de Camondo in Paris restores its kitchen and servants' hall. Colorful leathers have a furry side. A dazzling new planetarium opens at the American Museum of Natural History in New York City.

38 SCRAPBOOK
The fabulous rich-hued silks and linens of Florence would look right at home in a Renaissance painting.
By Margaret Kennedy

45 IN THE GARDEN
A lifelong fan of spring flower shows knows how these horticultural extravaganzas comfort winter-weary gardeners.
By Hatsy Shields



50 COLLECTING
Palm Beach's annual International Art & Antique Show has quickly become the event of the season. The area's thriving decorating and design stores are treasure troves of new and antique collectibles, too.
By Sally Clark

52 CRAFTSMAN'S HAND
The ingenious scrimshaw and basketry made by Nantucket-based sailors on long whaling voyages are featured in a special exhibition at the 46th annual Winter Antiques Show in New York City.
By Christine Pittel

54 DESIGNER'S EYE
In her latest book, Tricia Guild, connoisseur of brilliant color, softens her palette. We ask why.

112 ASK THE EXPERTS
Antiques prices and provenances

116 READER INFORMATION

120 HOMING IN
All My Children. By Phyllis Theroux

As I See It, #31 in a series
Sheila Metzner
"I Love It When You Knead Me"
Color Photography/Fresson Print



THE BOLD LOOK
OF KOHLER

Sounds good? It feels better. Our unique Vigora™ whirlpool delivers the supreme luxury of a blissful, mind-mending neck and back massage. Simply slide in and let those strategically placed jets (there are even two hidden in the pillow) do their stuff. Tension? Never heard of it. See the Yellow Pages for a KOHLER® Registered Showroom, or call 1-800-4-KOHLER, ext. FR2 to order product literature. www.kohlerco.com/vigora

©2000 by Kohler Co. All rights reserved

ERNEST
HEMINGWAY

The Sun Also Rises



Sure, you can get Hemingway in paperback.

©1999 Thomasville Furniture Industries, Inc
Under exclusive license with Hemingway Ltd. through Fashion Licensing of America, Inc., New York, NY 10165

House Beautiful

www.housebeautiful.com

LOUIS OLIVER GROPP
Editor in Chief

MARGARET KENNEDY
Editor

Executive Editor — CAROLYN SOLLIS
Art Director — ANDRZEJ JANERKA
Managing Editor — DEBORAH L. MARTIN

Features Editor — ELAINE GREENE
Articles Editor — PETER WEBSTER
Senior Editors — KATHLEEN MAHONEY, ELIZABETH H. HUNTER

DECORATING
Decorating Director — DARA CAPONIGRO
Senior Editors — SARAH KALTMAN CANTOR, CAROLYN ENGLEFIELD (Paris)
Editors — ELIZABETH MAYHEW, JODY THOMPSON-KENNEDY (San Francisco), BEVERLY McGUIRE SCHNUR (Los Angeles), FROUWKJE PAGANI
Associate — OLGA NAIMAN
Special Projects — CHAR HATCH LANGOS (Los Angeles)

ARCHITECTURE
Senior Editor — SUSAN ZEVON

FOOD AND ENTERTAINING
Senior Editor — JANE BACON ELLIS
Associate — MARY-ELLEN WEINRIB

ART
Associate Art Director — VICTORIA BEALL HAEMMERLE
Senior Art Manager — MEREDITH LUBBEN
Computer Artist — BARTEK MALYSA
Junior Designer — FREDDIE MACK III

COPY
Research Editor — PHYLLIS BARTLETT
Copy Editor — WILLIAM IRVINE
Editorial Assistants — DANIELLE FOX, MITTIE M. JONES

ELECTRONIC PRODUCTION
Administrator — ANGELA C. TAORMINA
Copy Manager — LILLIAN LABATE DONDERO

Assistant to the Editor — MARY S. CHEN
Editorial Business Coordinator — MADELINE E. ROBERTSON
Reader Service — MARY-ELLEN WEINRIB

CONTRIBUTING EDITORS
Features — MARTIN FILLER, CHRISTOPHER PETKANAS, CHRISTINE PITTEL
Decorating — CANDIA FISHER
Gardening — KEN DRUSE
Ask the Experts — RALPH AND TERRY KOVEL

MARKET EDITORS
Style Beat — ELIZABETH MAYHEW
Furniture — KATHLEEN MAHONEY, ELIZABETH MAYHEW
Fabrics/Wall Coverings — SARAH KALTMAN CANTOR, KATHLEEN MAHONEY
Domestics/Window Treatments — SARAH KALTMAN CANTOR
Tabletop — DARA CAPONIGRO
Lighting/Accessories — FROUWKJE PAGANI
Floor Coverings — OLGA NAIMAN
Electronics — KATHLEEN MAHONEY, OLGA NAIMAN
Kitchens/Baths — KATHLEEN MAHONEY
Cosmetics — DARA CAPONIGRO

MAILING LISTS: From time to time we make our subscriber list available to companies that sell by mail goods and services th we believe would interest our readers. If you would rather not receive such mailings, please send your current mailing label exact copy to: HOUSE BEAUTIFUL, Mail Preference Service, PO Box 7024, Red Oak, IA 51591-0024. SUBSCRIPTION SE VICE: House Beautiful magazine will, upon receipt of a complete new or renewal order, strive to fulfill that subscription to provi first-copy delivery either to the Postal Service or to alternate carriers in 6 to 12 weeks. If this cannot be done, you will be notifi promptly of the issue date that will begin your subscription. To assure quick service, enclose your mailing label when writing to or renewing your subscription. Renewal orders must be received at least 8 weeks prior to expiration to assure continued servic Subscription prices: U.S. and possessions: $19.97 for 1 year, $37.97 for 2 years. Canada and all other countries, add $16 for each ye Canada BN NBR 10231 0943 RT. Address all subscription inquiries to Joan Harris, Customer Service Dept., House Beautif PO Box 7174, Red Oak, IA 51591; or call 515-282-1508; or visit our customer care web site at **http://ccare.hearstmags.com**

Printed in USA



The new Ernest Hemingway Collection by Thomasville is an eclectic mix of home furnishings reminiscent of adventurous eras past and the man who defined those eras in both words and deeds. Simple, bold statements wrought in wood, metal, stone and leather. As unique and durable as Hemingway's writings.

1-800-650-1663 www.thomasville.com

BETTER SOUND THROUGH RESEARCH



At its best, technology can be virtually indistinguishable from magic. Our newest Lifestyle® systems. The Personal™ music center replaces a rack of components, with Jewel Cube® speakers about the size of a computer mouse. Technology. Part of the reason we're the most respected name in sound.

BOSE

Which Bose product is best for you?

1-800 ASK BOSE

please request ext. 943 or

ask.bose.com/ca943

For your home. Your car. Your business. Your life.

©1999 Bose Corporation JN00254

House Beautiful

DAVID ARNOLD
Publisher

KATE KELLY SMITH
Associate Publisher

ANGUS MACAULAY
Advertising Director

DONALD SCHMOLL
Marketing Director

RAE M. CAZZOLA
Business Manager

NEW YORK
Sales Development Manager KAREN NIEDZIELSKI
Beauty Director BARBARA BOULWARE Design Director LYNN GALVIN
New England Manager SUZANNE REITANO Mid-Atlantic Manager JENNIFER H. ROBERTS
1700 Broadway, New York, NY 10019 (212) 903-5100; Fax: (212) 586-3439

DIRECT RESPONSE
Corporate Director MARY HAYES Senior Account Manager STACEY PIANO
(212) 649-3228; Fax: (212) 258-2253

CHARLOTTE
Manager JAMES P. BLAZEVICH
Carillon Building, 227 West Trade Street, Charlotte, NC 28202
(704) 348-8332; Fax: (704) 376-3926

CHICAGO
Midwest Managers ALISON KINGSLEY, LEILA HYLAND, BRIGITTE DELANEY
1 South Wacker Drive, Chicago, IL 60606 (312) 984-5151; Fax: (312) 984-5110

DALLAS
KARLA WILLIS
The Ingersoll Company, 3519 Cedar Springs Road, Suite C, Dallas, TX 75219
(214) 526-3800; Fax: (214) 526-1475

DETROIT
Manager CLAUDIA A. WEHRLE
Hearst Magazine Sales, Inc., 2301 West Big Beaver Road, Troy, MI 48084
(248) 614-6150; Fax: (248) 614-6006

WEST COAST
Manager J. MICHAEL LITTLE
3000 Ocean Park Boulevard, Santa Monica, CA 90405 (310) 314-7363; Fax: (310) 664-0634
BETH DVERIS
SD Media, 44 Glen Drive, Mill Valley, CA 94941 (415) 381-7177; Fax: (415) 381-7977

MILAN
LUCIANO BERNARDINI DE PACE
Via Cappuccini 8, 20122 Milan 39-2-796-451; Fax: 39-2-760-08156

ADVERTISING PRODUCTION
Production Director GERALD LODATO
Production Manager DENISE SPEAR

MARKETING & PROMOTION
Promotion Director SUSAN WALTON CATLIN
Marketing Manager JENNIFER RAPPAPORT
Associate Promotion Manager KIMBERLY KANE VANNECK
Marketing/Promotion Associate NANCY A. TEPPERMAN
Special Projects LISA A. LACHOWETZ
Research Director JAY POWELL
Research Associate MARIELLA NARDI

Assistant to the Publisher BRIDGET ARRIGO
Advertising Coordinator KAREN FERBER

Assistants NEILI AKRIDGE (Charlotte), AMY DOWSEK (Chicago), CHAUNCEY DOUD (Detroit), SERGIO DIAZ (Los Angeles), DEBBIE McMAHON (New York), JULIE BOSCO (New York), BONNIE POTTER-HUDSON (New York)

PUBLISHED BY HEARST COMMUNICATIONS, INC., A UNIT OF THE HEARST CORPORATION
President & Chief Executive Officer FRANK A. BENNACK, JR.
Chairman GEORGE R. HEARST, JR.
Executive Vice-President & Chief Operating Officer VICTOR F. GANZI

President, Hearst Magazines Division CATHLEEN BLACK
Executive Vice-President MARK F. MILLER
Senior Vice-President, Chief Marketing Officer, Group Publishing Director MICHAEL CLINTON
Publishing Consultants RICHARD E. DEEMS, GILBERT C. MAURER
Published at 1700 Broadway, New York, NY 10019; (212) 903-5000





Introducing wine storage as only Sub-Zero could make it. Four models, each with two distinct temperature zones, provide the ultimate storage conditions for 46 to 147 bottles. Choose stainless steel door styles or match your cabinetry beautifully. For a free catalog: 1-800-444-7820 or www.subzero.com

SUB-ZERO®



GARRET GIRL

By Kelly Caldwell

My first bedroom was a girlish little space, papered in pink and white stripes and decorated with prints of Renoir's *Girl with a Watering Can* and *Dance at Bougival*. My parents moved my sister Beth in with me when I was five, after our baby sister Mary was born. Each of us had a narrow white bed with our own cedar trunk at its foot. One of my amusements was waking up to see whether Beth was sleeping in a funny position—she favored one with her cheek on her pillow and her rear in the air—or whether she had crawled out of bed and slept in her toy chest.

Two years later, when Beth's charms were wearing thin, my parents saved me from her steady company. On my seventh birthday, after dinner and cake and unwrapping several new books and a Madame Alexander bridal doll, it was time for my big present. My folks made a show of it, tying a scarf around my eyes as a blindfold. Each parent took a hand and led me around, my sisters giggling behind. We went through the kitchen and up the stairs, then back down and around in a circle, until I was completely disoriented. Then we started climbing more stairs. When they whipped off the blindfold with a big "Happy Birthday," we were standing in the attic. They had cleared out the main room, making space for twin beds with nubby white spreads. My toy chest stood at the foot of one.

At last, a room of my own—with a lock on the door! It was only a hook latch but enough to keep out Beth and Mar which was what really mattered. My literary heroines, who stories I had listened to avidly, slept under the eaves as would. Sarah Crewe made her banishment to the garret into blessing, and there she spun out tales of brave and beautif princesses. Jo March retreated to her attic to invent villaino suitors and damsels in distress. I couldn't have had a bett birthday present, and fortunately I had no premonitions abo the harsh and abrupt way my childhood would end there.

My new, long room had a big window on the west er and another on the east, and a set of drawers sunk into th wall. My own half-bath at the top of the stairs meant no mo jostling with Beth to brush my teeth.

Sunshine was my roommate. It streamed in one windo or the other all day long, but my mother worried that I wou be cold when winter came. Dad p'shawed her. "Heat rises," h said. "She'll probably swelter." I froze. My parents often tripp over me on winter mornings while I slept on the floor Mary's room next to the heating vent. My mother sometim suggested I move back in with Beth, but I passionately refuse

A few days after my birthday, I was inspecting my clos on my hands and knees when I spied a small rectangular ope ing low on the back wall. I poked my head into it and cou have scooted right through, but the space beyond was



Frangelico®

www.FrangelicoItaly.com ...irresistible

To send a gift of Frangelico anywhere in the U.S. or Canada, call 1-800-238-4373. Void where prohibited by law. Produced and bottled by Barbero S.p.A., Canale, Italy. 24% alc/vol (48 proof). © 2000 Imported by William Grant & Sons, Inc., New York, NY 10020. Irresistible doesn't mean irresponsible.

pitch black and spooky. I backed out of the closet and started to look around my room for another way in. I saw a door tucked into the farthest corner on the same side, set unobtrusively into the wall paneling. I estimated the distance between it and the little hole and realized there must be a whole secret room! I grabbed the doorknob but found it locked.

I went downstairs to my mother, who was in the kitchen with the afternoon paper, drinking coffee and smoking.

"What's that locked room in my attic?"

"Stay out of there."

"But what is it?"

"Never mind."

"But it's *my* bedroom."

"And it's my stuff. I don't want you in it. Besides, you wouldn't like it. That part of the attic is unfinished. I don't want you breathing around exposed insulation. And the dust." Here, she shuddered. "It's so dusty I bet the room is full of pill bugs."

"What are pill bugs?"

"Those silver ones that curl up when you touch them. They really like dust."

It worked. When I stood before the door with an unbent bobby pin in my hand ready to pick the lock the next day, I couldn't make myself face those bugs. Then I spotted another mysterious door on the facing wall and somehow I was less afraid of that one. I quickly went to work on its lock.

Twenty minutes later, Beth and her friend Chrissy came up—Beth barged in whenever I forgot to hook my latch—and found me on my knees, struggling. Beth took over and opened the door quickly, as if my mangled pin were a real key. It was a closet with a single hanger dangling in the middle, on it a mink stole. We touched the fur and dust trickled out. Beth reached up to grab it and I stopped her. "I want to try it on," she said in that half-whine, half-shout with which younger sisters madden older ones. "It's dusty!" I replied. But the fight stopped before it could really get started when I sucked in my breath and pointed at something shiny on the closet floor.

"Don't touch it!" yelled Beth.

"Why not? It can't be real."

"How do you know?"

"Dad and Mom would never have a real gun."

So I picked it up. Unlike the toy guns I had played with, this one was heavy. Very heavy and very real. I shrieked and dropped it and the three of us ran screaming from the attic to report the big find to our mother. She kept us downstairs until Dad came home, and by the time I went to bed that night, both fur and gun had disappeared.

I knew my parents were deeply opposed to wearing fur ("It's one thing to kill animals for food, but it's another to kill them for vanity") and to keeping guns where children live. We weren't allowed to visit kids whose parents had guns in the house. I was flabbergasted to find these objects in my parents' possession, practically in the room they gave me for my birthday.

My mom explained that Grandpa Caldwell had given the fur to my grandma when they finally escaped their cramped walk-up apartment on Chicago's South Side and moved to the suburbs. Grandma had treasured it, and Dad kept it to remember her happiest days. The gun belonged to my mother. All she would say about it was that she had two possessions Beth, Mary, and I could not play with and these were her father's World War I service revolver and the flag that had draped his coffin when he died in 1969.

When I finally pried these stories out of my parents, I lay awake trying to guess what other treasures could be hidden in the secret room and decided to brave the bugs. I got another bobby pin from Mom and went to work. Eventually I had to get Beth and we broke in together. My mother wasn't kidding about the dust—the air grew cloudy as soon as we started to move around in it. By the light of a bare bulb we found trunks of old dresses and trinkets, boring old papers belonging to my grandparents, books and notes from Dad's law school and Mom's nursing school. And there were boxes and boxes of family photographs. Like most children, I had never thought about whether my grandparents had known joy or sorrow, but after Mom told me the story behind the fur, I liked looking at snapshots of them with their feet up by a barbecue napping in a hammock, fishing.

I experienced other revelations in my attic simply by gazing through my window. Our little white house with its forest-green shutters sat in a middle-American suburb where elms and oaks lined the streets. The houses were similar in size and shape but not identical. From my attic, I could see over everyone surrounding us, all the way to the high school two blocks away. I also looked down on the roof of our family room, which my parents had added, and on the nights I read past lights-out, I would watch for the family room to turn dark, then feign sleep until after my parents checked on me.

I was a student of the neighborhood. I could tell that the teenage Gaylord boy was out past curfew by the way his mother stood in the door, arms crossed. I could tell that the Woodstock Blue Streaks won their home football games by the surge in crowd noise. After the end of the game, I would watch cars race each other down our street, then listen as they screeched around the very tight corner. I often found it more fun to watch the show outside my window than to read.

One night when I was eight, I heard shouting from the street. I looked outside and saw no one, then realized it was my parents, arguing in their bedroom, their voices spilling out their windows. My folks were not-in-front-of-the-kids types and it was the first time I heard them fight. I had nothing to compare it with then, but looking back I can say it was only a terrible row, full of vicious swearing, and it ended with slamming doors. I crept down the stairs and heard breathing. It was Mary, waiting to come to my room. Beth tiptoed up the stairs a few minutes later. We pushed my two beds together and shared them.

My mom assured Beth and me the next day that all married couples fought and it didn't mean they were getting a divorce. But we knew lots of kids—including Chrissy, the daughter of our parents' close friends—who heard that


What is the world's #1 anti-wrinkle treatment?

line before their fathers eventually moved out. A few months and many fights later, Dad came home from work and didn't take off his tie. He and Mom gave the speech they had carefully rehearsed but it wasn't as comforting as they wanted—we were screaming and crying before they finished the first sentence. Dad fled to his car, I to my room, where I watched his car peel away from the curb.

The nights were quieter then, and the whole house seemed wrapped in sadness. My mom wandered around the rooms. Beth and Mary began creeping into her king-size bed after she fell asleep. I took to sitting on my bed imagining we were enveloped in fog, that when I looked out my window I couldn't see the neighbors or the street or even the roof of the family room. I pictured myself dropping out of my window and landing like a cat on that roof, disappearing into the fog without my family ever knowing.

I couldn't really escape, of course, so I did the next best thing: I took refuge in writing stories. Like Jo March and Sarah Crewe in *their* attics, I made up wild, fantastic tales. The continued adventures of the all-powerful Pippi Longstocking. A series of fairy tales ending in the demise of the same ugly witch, based on an awful first-grade teacher I still hated. All my stories had just and happy endings, and I convinced myself that eventually all of us would, too. When Mom bought a new, cherry-red Pacer, I figured that she was writing her own ending, one that would be happy even if it wasn't her original choice.

One night, very late, I was awakened again by shouting. I looked out and saw my mother on the sidewalk in her night clothes. Elegant even in a midnight crisis, she stood with her navy silk gown fluttering around her ankles in the breeze. Moonlight flashed off the robe's cream-colored cuffs and lining. Her voice, denouncing my father who was hidden from me in the shadows, had a hysterical pitch I had never heard. Suddenly she jumped into his car parked at the curb and drove off, roaring through the stop sign by the high school.

Dad came up to my room and I asked him what was happening to Mom. I could see by the panic in his eyes that he would not have a quick answer the way he usually did. Only once before had he failed to answer a question of mine—when I asked him why the soldiers shot the students at Kent State.

He left to find my mother while a friend stayed behind. I thought my heart would pound out of my chest. I had to do something, I thought. I looked up out of my window at the starry sky: "Please don't let anything bad happen to my mom." I fell asleep against the window sill, waiting.

My father did find Mom that night, but she didn't come home for two days, after which he drove us to Elgin to retrieve her from a gloomy psychiatric hospital. We waited in the lobby inspecting a model of a proposed expansion to avoid looking at the other waiting families. Dad and Mom emerged from an elevator and she kissed us perfunctorily, hustling us to the door at the same time. "Let's get out of this place," she said.

At a fast-food restaurant nearby, where our mother, usually a nutrition hawk, let Beth and Mary ordered chocolate chip pancakes with whipped cream, Mom and Dad announced that Dad was coming home. They were going to work on fixing their marriage, and Dad promised to stay.

He lasted less than a year. Mom started talking about our post-divorce lives. We might have to move, she said. I told her I didn't want to give up my attic and lose my privacy. "Well, I don't want to move, either," Mom snapped. "This is my home."

Her home, her marriage, her calling as a stay-at-home mother, her dinner parties Martha Stewart would envy, her nights at the opera in sleek black dresses, her standing as the wife of the city attorney of our small Illinois town—these were the stakes that anchored her life. She had chosen them and driven them deep, and when they were wrenched out against her wishes, she didn't want to start over. Joining the growing throng of divorcées, going back to nursing the sick and the dying—that was someone else's life and she couldn't embrace it.

We found her on one of those perfect fall mornings when the leaves have turned and the air smells like autumn but is as warm as June. So silently had she slipped out of the house that I didn't wake up. Until I walked by the garage and heard the motor running, I thought my mother was out buying milk. When I saw her in the car, I thought she was sleeping.

My father told me she was gone, but for a long time, part of me believed she was coming back. Still, that first night, in my bed, I knew one thing: My safe attic childhood was over. No longer would the intelligence I gathered there serve any useful purpose.

Dad moved in again and hired a loving daytime babysitter who broke through our pain and bewilderment with comforting food and hugs and help with homework. He took me to the circus one day with a friend named Linda, and when I saw how they kissed goodbye at her car, I knew I was powerless. That night I had the only dream I have ever had about my mother since she died. She came into my bedroom wearing her nursing uniform and cap and she was very angry. She chased me around and around and around, until finally I fled down the stairs and out of my attic.

Within a month of my mother's death, Linda was a regular fixture at our dinner table, and Dad ceded more and more parental duties to her. She combed our hair after our nightly baths and set it in rollers for us. She helped us pick out our clothes for school. Linda could be fun, capable of having whipped-cream fights with us in the kitchen. But she was unpredictable, sometimes launching into thirty-minute tirades. We used to time her.

Dad and Linda had a Valentine's Day wedding four months after my mother died. Beth and Mary hungrily accepted Linda as their new mother, but the changes had come too fast for me. I missed my mother but was afraid to say so. Yet once Linda was in my life, I soon became just as terrified of losing *her*.

Linda was uncomfortable living in our mother's house, and when I was 11 we moved. Our new place had much more property—acreage for the horses Linda kept, a pool, and a deck—but there was much less *(Continued on page 3)*



MEUBLES DE MÉTIERS, CRAFTSMAN'S CABINETS
IN SOLID CHERRY WITH ANTIQUE PATINA FINISH

ROCHE BOBOIS®
PARIS



EXPRESSING YOUR INTERIOR WORLD

BOSTON - CORAL GABLES, FL - HOUSTON - LA JOLLA - LOS ANGELES - MONTREAL - PALM BEACH - SAN FRANCISCO - SAN JOSE, CA - WASHINGTON, DC - WINNETKA, IL

For our 60 pages color catalog, send a $[illegible] [illegible] to Roche Bobois Dept. U.S.A. [illegible] Madison Avenue, New York, [illegible]

PARIS • LONDON • BRUSSELS • GENEVA • BARCELONA • ANTWERP • ROTTERDAM • MEXICO CITY • BUENOS AIRES • TOKYO

Here's your canvas. Do you have all of your paints and brushes?

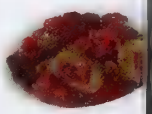


ICHTHYOLOGISTS WILL RECOGNIZE THIS FINE SPECIMEN AS LUTJANUS BLACKFORDI, OR RED SNAPPER. COOKS WILL RECOGNIZE THE FRY PAN AS AN ALL-CLAD MASTER CHEF, ONE OF HUNDREDS OF COOKWARE ITEMS AVAILABLE ON OUR SITE.

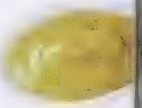
Will your next work of art be paella, or pork chops? Ribollita, or roast chicken? Whatever the case, perhaps we can be of assistance. Tavolo (Italian for "table") is the world's best resource for artists who call themselves cooks. Better yet, we're an online resource, so everything we offer is as close as your computer. And we offer everything, from specialty food and kitchenware to recipes and expert advice. So whether you're looking for copper pans, an unusual seasoning or just a little inspiration, when the canvas calls, visit us at www.tavolo.com.



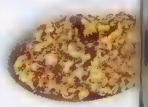
Use a few dabs of Fav
Peppers to enhance a l



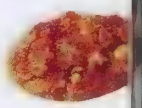
Jean Martin Ra
yet another g
work from Pra



Paint a chicken
Vilux Tarragon



Terrapin Stone C
Mustard never gets a



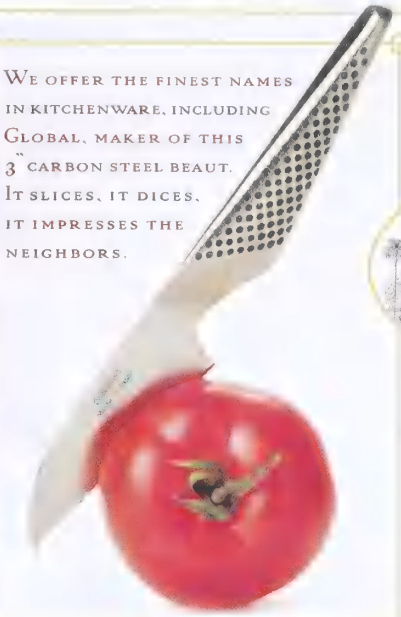
Rustichella d'Ab
Arrabbiata Sauce turn
into a masterp



A particularly pleasing shade of

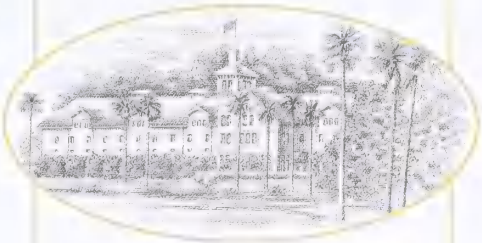


this woman smiling? Because she's Traci Des
founder of San Francisco's famed Jardinière,
gets paid to cook. Smile back. Traci's one of
wned chefs who share their wisdom on our site.



We offer the finest names in kitchenware, including Global, maker of this 3" carbon steel beaut. It slices, it dices, it impresses the neighbors.

The Culinary Institute of America at Greystone



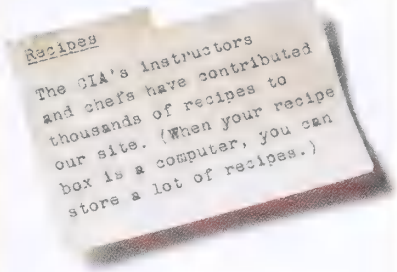
Tavolo is affiliated with the world famous Culinary Institute of America (also known as "the kinder, gentler CIA"). At the CIA's campus in the Napa Valley, we work closely together to stay on the forefront of culinary trends.

Oh, the bounty of the Internet. We sell over 100 types of olive oil.



t work by Sheila T. Applebaum
ille, North Carolina; an obvious
o Paul Cézanne.)





The Joy of Clicking

The computer meets the kitchen. Imagine the possibilities.



Everything for cooks, online.

(Or call and order: 1-800-700-7336)

TAVOLO

www.tavolo.com

AOL keyword tavolo

Brilliant thinking: Hang a colored glass pendant lamp over your table or string a number of them down a hall



1. Opaque shade hangs under a transparent amber shell, $216. At Lee's Studio: 212-581-4400. 2. Karim Rashid's lime green hourglass shade is enclosed within a clear glass bubble, $1,250. From George Kovacs: 718-628-5201. 3. Decennium pendant lamp, $20 (suspends from the Norrsken Cable System, $59). From Ikea: 800-434-IKEA. 4. Mouth-blown shade hangs from a cast-aluminum bracket, $1,200. From LucePlan: 800-208-7790. 5. Ron Rezek's orange shade orbits an opaque white cylinder, $230. At Highlights: 310-450-5886. 6. Resolute's cone-shaped milk glass pendant lamp has a transparent aqua skirt, $345. Call 206-343-9323.

Mirage Wallpaper

MAKE YOUR HOME A REFLECTION OF YOU.



Visit our website @ www.ewallpaper.com or call 1.800.366-1701 ext 3 for a retailer near you.

BED MAKERS FOR SEVEN GENERATIONS.



Queen size Rutherford Bed in black iron with gilded highlights. Catalog $1499. Sale $1099. Headboard: Catalog $859. Sale $659.



Rainbow Bed



Charleston Bed



Campaign Daybed



Florentine Canopy Bed

Original 19th and 20th century headboards, beds, canopy beds & daybeds are now available direct from America's oldest maker of brass and iron beds. Please visit or call a factory showroom for a color catalog and sale price list.

CHARLES P. ROGERS • EST. 1855

NEW YORK: 55 WEST 17 STREET (5-6 AVE.), NYC
212-675-4400. OUT OF STATE CALL **1-800-272-7726**.
NEW JERSEY: 300 ROUTE 17 NORTH, EAST
RUTHERFORD (CLOSED SUNDAY). 201-933-8300.
OPEN DAILY, SATURDAY AND SUNDAY.
PHONE ORDERS ARE WELCOME.
WE SHIP ANYWHERE.
www.charlesprogers.com



man Marcus

937-9146 Ext. 2112

Spread on a bed, draped on a sofa, or hung on a wall, quilts add color and warmth to a room



1. Monte Coleman uses a curlicue stitch to quilt his handmade silk-and-linen bed cover, from $1,600. Call 212-463-0083. 2. & 3. Cotton Madras Block quilt, $250; alternating strips of red-floral and white cotton are sewn together in a matelassé-type pattern, $275. Both from Pine Cone Hill: 413-496-9700 or www.pineconehill.com. 4. Nautica's Coastal Crew quilt in tones of blue, $100. Call 800-222-1628. 5. Denyse Schmidt updates a traditional hand-quilted log-cabin pattern in sunny colored cottons, $2,850. Call 800-621-9017. 6. Blue toile bed cover, $303. From Traditions: 518-851-3975. 7. Ruby quilt backed in chambray blue, $225. From the Ralph Lauren Home Collection 212-642-8700. 8. Tommy Hilfiger Home's patchwork square quilt, $250. Call 800-237-0658. 9. Striped quilt based on a 17th-century Chinese design, $185. From Garnet Hill: 800-622-6216. All prices are for queen size.

It's not only the yardstick, it's the ruler.

It's the most innovative*,
most imitated, most trusted,
best-selling minivan ever.



800-4-A-DODGE or www.4adodge.com

*Based on innovations since Caravan's 1984 inception. Always use seat belts. Remember a backseat is the safest place for children.



FLOWER POWER

The House of Guerlain's latest fragrance collection, Aqua Allegoria, uses delicately colored labels and botanical-sounding names like Herba Fresca, Rosa Magnifica, and Lavande Velours to evoke the innocence of the natural world. But the bottle, decked out in a golden honeycomb collar, derives from a much more sophisticated and glittering milieu: It's based on that of an 1853 Guerlain scent, Eau Impériale, which was custom-blended for the Empress Eugénie, the style-setting wife of Napoleon III. Call 800-882-8820. *Danielle Fo*

SITE VISIT

Sotheby's and Amazon.com have teamed up to create **sothebys.amazon.com**, an on-line auction site offering art, objects, and collectibles with estimates that range from $100 to $100,000-plus. And since they're all guaranteed for authenticity and condition, you can bid with confidence.

FRESHLY BAKED

Celebrated for its ravishing collection of 18th-century decorative arts, Paris's Musée Nissim de Camondo now also offers a delicious peek at backstairs life circa 1912, the year the townhouse was commissioned. The former home of the wealthy Camondo banking family has just lifted the *cloche* on its renovated kitchen, chef's office, fruit and vegetable pantry, and servants' dining room. The hulking cast-iron stove, oak cabinets, and truffled tile floors are all original to the house, which architect René Sergent grandly based on the Petit Trianon at Versailles. Musée Nissim de Camondo, 63 rue de Monceau; 33-1-53-89-06-40. *Christopher Petkanas*

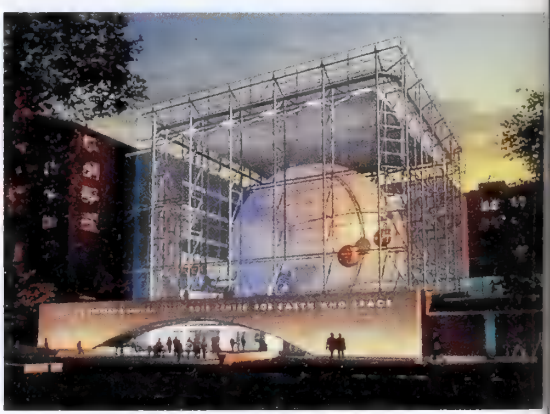




FUR SURE

You're wearing red pony-skin mules and carryin a leopard-print handbag. Why not dress your hom up in the same sort of hip animal-pelt accessories Well you can with Fur Fun leathers from Edelma Leather, a collection of colorful aniline-dyed cow hides with the fur—or more accurately, hair—left or Available in eleven solid shades including a hecti orange and a tropical crimson, this vivid menageri will transform the tamest room into something wil and chic. Call 800-886-TEDY. *D.F.*

SEEING STARS



Bright city lights make it nearly impossible for Manhattanites to enjoy stargazing. Until now. This month the American Museum of Natural History in New York will open the Frederick Phineas and Sandra Priest Rose Center for Earth and Space, a $210 million project whose centerpiece, the new Hayden Planetarium, promises to be the most highly develope facility of its kind. Housed in an 87-foot-diameter perforated aluminum sphere, th planetarium is divided in two sections. In the upper-hemisphere Space Theate visitors will see hyperrealistic projections of the sun, planets, and stars, and be flow beyond the farthest reaches of the galaxy, thanks to the world's most technolog cally advanced virtual reality equipment. Dramatic audio and visual effects in th lower-hemisphere's Big Bang Theater take spectators back in time 13 billion yea to witness, as if firsthand, the creation of the universe. Other attactions include Cosmic Pathway—a gently inclined walkway that leads visitors through ever phase of cosmic evolution. To complete the Rose Center's bag of tricks, the spher designed by Polshek Partnership Architects, appears to float like a small planet i a 95-foot-high glass cube. Call 212-769-5100. *D.F.*



BERNHARDT

Furniture Makers Since 1889



RENDITION



RENDITION



EMBASSY ROW



ATHENA



RENDITIO

The design and style of ***Bernhardt*** *furniture transcends tradition in offerings both subtle and enduring for today's lifestyles.*

*Eclectic elegance and functional diversity... **Rendition** presents a harmony of style and beauty that reflects the true meaning of luxur*

*Symmetrical and sensual...the **Athena** collection combines the timeless appeal of classic architecture with classical contemporary styling.*

*Past and present...the masterful design and impeccable craftsmanship of **Embassy Row** evo a tradition of elegant dining and entertaining.*

B E R N


HENA
RENDITION
ATHENA
www.bernhardtfurniture.com
A R D T







From February 9TH through the 29TH, many Bernhardt dealers will be offering tremendous savings on our most popular collections.

For more information, visit your local authorized Bernhardt dealer or access our web site at **www.bernhardtfurniture.com**

While at our site, visit our *Dealer Locator Page* for a listing of authorized dealers in your area, or call **1.888.800.8906**



See your local authorized Bernhardt dealer for sale pricing. Price and selection may vary according to dealer restrictions. Printed in USA

BERNHARDT

Furniture Makers Since 188

Continued from page 20

house. Once again I shared a small bedroom with Beth and I gave up trying to write my stories. I needed a room of my own for that, and anyway I had lost the gift of inventing just and happy endings.

I learned to do my homework in the midst of chaos: Beth and Mary fighting, "Tom and Jerry" cartoons going full-blast, Linda on the phone, dinner bubbling six feet from my ear, two dogs barking and skittering across the kitchen floor. I was well prepared to eventually become a journalist capable of working in newsrooms despite blaring televisions and police scanners and raucous colleagues. It was a good job for me, and the stories didn't always need nice conclusions.

I got my own apartment at 19. The first night I lay in my bed and said, "This is my room," while in my mind's eye I saw pale yellow eaves and a window with not just a view but perspectives. Every time I moved, I would say those words and picture that attic.

Today I am lucky enough to live in an apartment with a big interior balcony. From my desk there, I watch the eagle across the street sleeping on the sunny side of the couch, my opera-singer neighbor warming up as she walks to work, parents next door filling an inflatable pool with water and half a dozen preschoolers.

Although I don't pretend I am in my attic anymore, I often say to myself, "This is my room," before I turn back to writing my stories—stories with satisfying endings. ■

Kelly Caldwell lives on the Upper West Side of Manhattan with her husband—a television comedy writer—and her youngest sister. She has worked as a reporter for four newspapers and still does magazine and newspaper pieces. This is her first published memoir.

House Beautiful is pleased to announce the publication of a paperback edition of Thoughts of Home: Reflections on Families, Houses, and Homelands, *a collection of essays from this column. (Hearst Books, $14.95, at bookstores.)*



The warmth of fine wood raised panels is available and practical again.

New England Classic

What better walls are wearing.

©1999 NEW ENGLAND CLASSIC

CALL US AT: 888.880.6324
OR VISIT OUR WEBSITE:
NEWENGLANDCLASSIC.COM

SPECIAL ADVERTISING AND PROMOTION OPPORTUNITY

House Beautiful Access Design

Access Design is a wonderful way to provide you with direct entrance into the world of design and designer services. By calling the center nearest you, you can find out about upcoming consumer days, designer referral services, floor sample sales and more!

Boston Design Center
Boston, Massachusetts
617-338-5062
Designer On Call Program

New York Design Center
New York, New York
212-679-9500

Decoration & Design Building
New York, NY
212.759.2964

Marketplace Design Center
Philadelphia, Pennsylvania
215-561-5000
Designer Referral Program

Miami Design District
Miami, Florida
305-573-8116

Design Center Of The Americas (DCOTA)
Dania, Florida
954-920-7997

Atlanta Decorative Arts Center
Atlanta, Georgia
404-231-1720

Decorative Center Dallas
Dallas, Texas
214-698-1300

Decorative Center of Houston
Houston, Texas
713-961-9292
Design Connection
Referral Program

Michigan Design Center
Troy, Michigan
248-649-4772
Designer On Call Program

The Merchandise Mart
Chicago, Illinois
312-527-4141
Designer Referral Program

International Market Square
Minneapolis, Minnesota
612-338-6250
Designer Connection Program

Denver Design Center
Denver, Colorado
303-733-2455

Pacific Design Center
West Hollywood, California
310-657-0800 x220

Laguna Design Center
Laguna Niguel, California
949-643-2929

San Francisco Design Center
San Francisco, California
415-490-5800
Professional Designers
Through Idea House

Seattle Market Center
Seattle, Washington
206-762-1200
1-800-497-7997
The Studio Referral Program

SPONSORED BY
NYDC
New York Design Center

SO FINE *A weekend reveling in sumptuous silks and luxurious linens in Florence, where standards of excellence set in the Renaissance still flourish*

By Margaret Kennedy

Barely off the plane, I dash to meet La Marchesa Cristina Pucci, who scrunches a length of iridescent silk. "Look how it holds its shape," she exclaims as I wonder how a fabric so soft can magically stand on its own. "This is called *ermisino* [shot taffeta] and we are the only ones in the world making it now." The Pucci family's factory, Antico Seteficio Fiorentino, dates to the 17th century, when several aristocratic families joined forces in a single workshop. Housed in the same garden-fronted soaring spaces since 1786, antique looms weave hand-dyed silks into patterns straight out of a fresco by Piero della Francesca. In an atmosphere so redolent of the past, this singular resource favored by elite decorators delivers woven-to-order goods in a modern six- to eight-week time frame. For instant gratification, richly hued bolts yield yardage enough for a damask table cover or velvet pillow, and the shop tempts visitors with jewelry pouches, tassels, or shawls.



I had been lured to Florence by Pitti Immagine Casa, a trade show featuring sybaritic household linens as well as fragrances and accessories. Small companies making fringed damask hand towels, presided over by the family matriarch in a prim black dress, jostle for attention with worldly firms like Agnona, presenting sable and cashmere throws. At Etro, new toiles join its famous paisleys; Valentino quilts snowy coverlets in leaf and lattice motifs; and Versace borders glasses and cachepots with Greek key designs. Col at the fair ranges from the predomina pure white, ivory, and beige to the rai bow of wavy stripes circling a Misso table cover. In Frette's templelike boot models float by in gossamer djellabas, harpist strums, scented candles bur and C.E.O. Gianluigi Facchini declare "These are luxuries for enjoying th beauty of life."





The scent of its famous potpou permeates the air at Officina Profum Farmaceutica di Santa Maria Novell my favorite pharmacy in the worl where I stock up on the pungent colog and lavender soaps. Close by, a 13t century frescoed palazzo is a fitting bac drop for exquisite lingerie, children's





The Renaissance lives on, clockwise from top right: Fiona Corsin paints fresco-inspired murals in pigment and lime. Linear weave linen and-cotton sheets by Frette. One of si 18th-century looms at Antico Seteficio Fiorentino. Le Jacquard Français cardamom-bordered linen flecked with silver threads. Wool cable-knit blankets from Lin et Blé.

For answers to your decorating questions, visit our Web site at http://homearts.com/mail/hbpeggy.htm



Bose® takes radio to a new level.

Most small radios leave a lot to be desired—rich, lifelike sound, for instance. That's why Bose, the most respected name in sound, created the Bose Wave® radio and the Wave radio/CD. They literally redefine tabletop radio, and they sound as rich and lifelike as many full-sized systems, despite their small size.

The key to the Wave radio's high-fidelity sound is our patented Acoustic Waveguide™ speaker technology. Just as a flute strengthens a breath of air to fill an entire concert hall, the waveguide produces room-filling sound from the Wave radio's small enclosure. The result, according to *Radio World*, is "a genuine breakthrough in improved sound quality."

Wave Radio



Wave Radio/CD

The Bose Wave radio/CD.

The Wave radio/CD produces the same breakthrough sound—sound that resonates with lifelike bass.

The Wave radio and the Wave radio/CD come with a handy credit card-sized remote control, dual alarms, and six AM and six FM station preset buttons. In addition, the Wave radio/CD remote lets you control all CD functions.

And the Wave radio/CD measures just 4¾"H × 14"W × 8½"D, so it fits almost anywhere.

Call now and make six interest-free payments.

The Wave radio/CD is available directly from Bose.

So call 1-800-375-2073, ext. T4448, to learn more about our in-home trial and 100% satisfaction guarantee.

When you call, be sure to ask about our convenient six-month installment payment plan.

If you love music, call today. Because you haven't truly heard radio until you've heard the Bose Wave radio and Wave radio/CD.

Call today, 1-800-375-2073, ext. T4448.

For information on all our products:
www.bose.com/t4448

Please specify color when ordering:
Wave radio/CD: ☐ Platinum White ☐ Graphite Gray
Wave radio: ☐ Platinum White ☐ Graphite Gray

Mr. Mrs. Ms.
Name (Please Print)

Address

City State Zip

( )
Daytime Telephone

( )
Evening Telephone

Mail to: Bose® Corporation, Dept. CMG-T4448, The Mountain, Framingham, MA 01701-9168

BOSE
Better sound through research.

©2000 Bose Corporation. Covered by patent rights issued and/or pending. Installment payment plan not to be combined with any other offer and available on credit card orders only. Payment plan subject to change without notice. Frank Beacham, *Radio World*, 12/93.



MARGARET KENNEDY (2)

clothing, and linens in the shop of Loretta Caponi, whose passion is the antique lace I have come to see. From an enormous antique armoire she pulls out tissue-wrapped packets and unfurls ethereal examples from Tuscany, Brussels, Paris—dating from the 15th to early 20th centuries—for a breathtaking lesson in this delicate art.

Divine Providence intervenes, conveniently siting a farmer's market outside the church I attend on Sunday morning. I had been struggling with what to bring to the birthday party that afternoon for Laudomia Pucci, who now designs the Pucci fashions. The bounty of the Tuscan countryside yields the answer. I buy everything lavender in sight—*bouteilles* (sachets), soaps, a kilo of dried blossoms—and wrap six huge bunches in tissue, tied with taffeta ribbon. The 16th-century Pucci villa's lawn is the stage where Frescobaldis and Ferragamos gather for drinks before lunch in an ivy-strewn tent, capped by a rousing "Happy Birthday" led by good friend Zubin Mehta.

Later, I have just enough time to rush to the Boboli gardens with my paints, attempting to capture in watercolor a souvenir fragment of Florentine refinement. ■



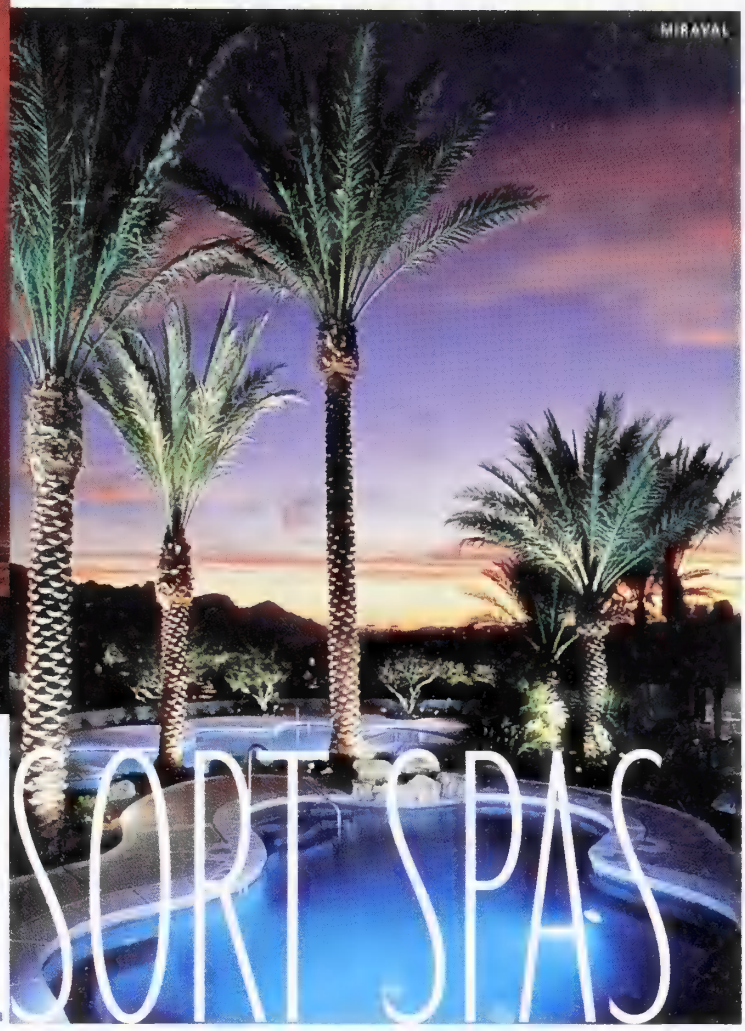




Borders count. Clockwise from top left: Bouquet of Mimma Gini's linen placemats. Provençal bordered pique by Souleiado. Penelope's linen curtains with leaf-stitched sage borders. The Pucci villa with stepped garden by Gae Aulenti. Bellora's linen-banded towels. Wheat and white linen shams by Blanc de Blanc.

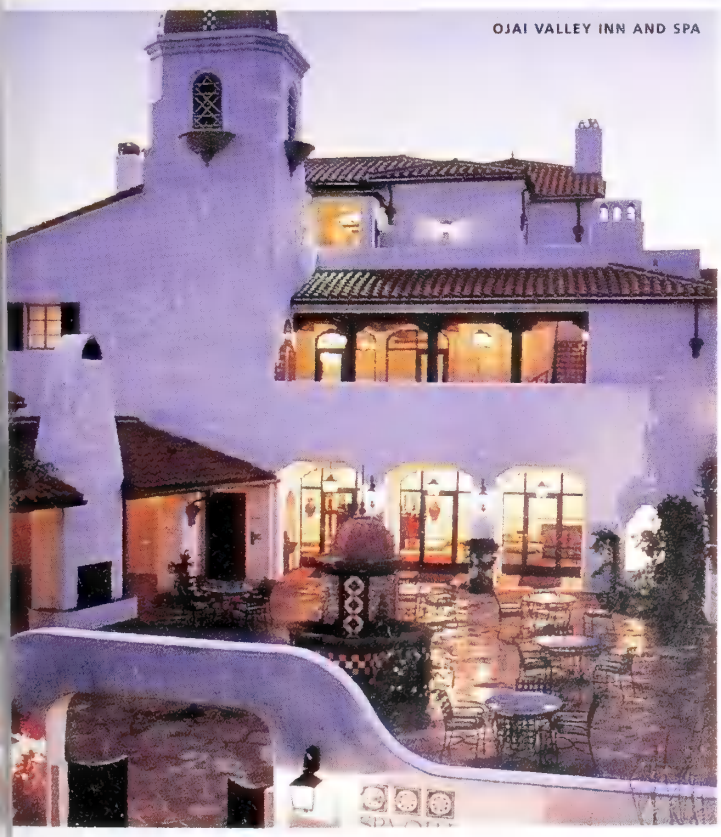






LUXURY RESORT SPAS

THE ULTIMATE GUIDE TO REJUVENATION



With overindulgent Millennium celebrations still echoing in our ears, what better time to turn to the restorative properties of a world-class resort and spa. Holistic therapies continue to capture our collective imaginations, suggesting a desire for simpler things. And with the spa world's emphasis on the healing power of water harkening back to the Roman baths, it appears that with all our knowledge, we may still be musing "maybe they knew something we don't." This may truly be the year of the spa, with the natural response to Y2K being "why not?" More men than ever are giving in to the body wraps, facials and aromatherapies once deemed taboo. And both sexes will indulge in a symbolic washing away of a century past.

IF YOU CAN'T DECIDE
WHERE TO TAKE

YOUR SPA
VACATION,

RELAX.



At the world renowned
La Costa Resort and Spa,
the only choice you'll have
to make is which luxurious
treatment to indulge in next.

The wealth
of options include:

✧ Massages
✧ Facials
✧ Manicures/Pedicures
✧ Aromatherapy
✧ Exercise Classes
✧ Body Wraps
✧ Body Treatments
✧ Maternity Treatments
✧ Specialty Hair Treatments
✧ Nutritional Programs
✧ Water Therapies

There are also numerous
multi-day spa programs to
choose from as well as a
variety of luxurious
accommodations.

The Legendary
LA COSTA
RESORT AND SPA

800-854-5000
or call your travel professional

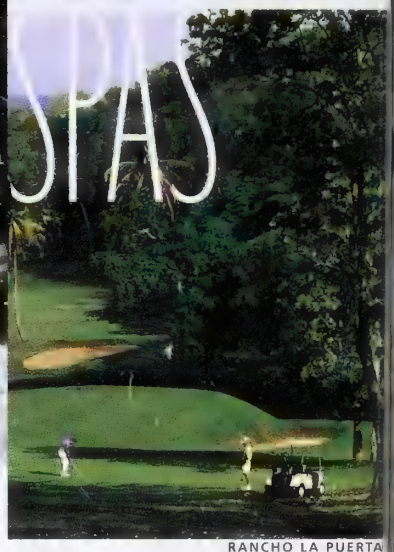
www.lacosta.com

La Costa Resort and Spa is
conveniently located in Carlsbad, CA
30 miles north of San Diego
90 miles south of Los Angeles

luxury resort SPAS


MIRAVAL


THE GREENHOUSE


RANCHO LA PUERTA

The Greenhouse

ARLINGTON, TEXAS

With chauffeur service from the airport, Mikasa china and a "tuck-in" massage at nig
the all-female Greenhouse could easily be called "ladyluxe." With only 39 guests (w
welcome the chance to dress for dinner), this bastion of southern hospitality mi
seem a flashback to simpler times were it not for its impressive, up-to-the-min
beauty and fitness regimen. From Pilates mat classes to oxygen facials
Thalassotherapy (a multi-step, detoxifying seaweed treatment), "wellness" is the man
here. And with an 80 percent repeat-visit rate, it is assumed that its patrons feel v
well, indeed. Seven night packages from $4,375. For reservations, call 817-640-4000.

Rancho La Puerta

TECATE, MEXICO

Covering 3,000 idyllic private acres and offering guests more than 60 daily options, i
this spa's breadth that is truly breathtaking. The scope of its facilities belies the intim
first encountered upon entering your charming guest casita with its private garden pa
Separate women's and men's health centers are the mornings' destination for exer
classes, while afternoons are devoted to body and skin therapies. Interactive ever
programs featuring noted experts in a variety of fields, cooking demonstrations
movies serve as a stimulating, yet restful, end to your day. From $1,502 per we
For reservations, call 800-443-7565.

Miraval

CATALINA, ARIZONA

Situated at the base of the Santa Catalina Mountains and emerging from the Sona
Desert, Miraval is a true oasis. Adobe guest casitas surrounded by wild flowers
fountains are reminiscent of a Mexican village. And in this setting, it is easy to embr
Miraval's philosophy of "mindfullness," being present in the moment and in touch w
one's sensations. Sensations certainly abound here with everything from hot st
massages and hydrotherapy to horse back riding. It is Miraval's wish that you take t
"life in balance" philosophy home with you. (Guests might be wishing they could t
home the famed flourless chocolate cake, as well.) Spa packages, $375 — $850 per ni
For reservations, call 800-232-3969.

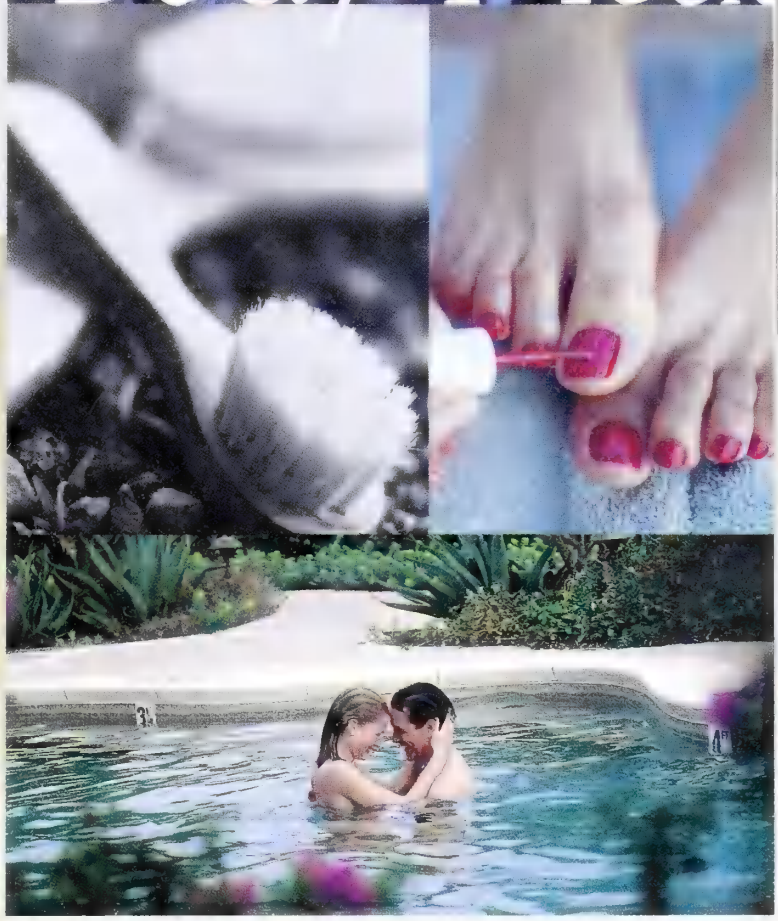


is basalt. Smooth. Ancient. Heavy. Hot. A basalt stone massage
like any other. Then, this is Miraval, a resort unlike any other.
along with every activity and luxury you might expect
nething most unexpected – an invigorating new way to
ciate it all. We call it life in balance. After one massage,
isit, you'll call it the trip of a lifetime.





Body Heat



MIRAVAL

LIFE IN BALANCE™

the perfect refuge







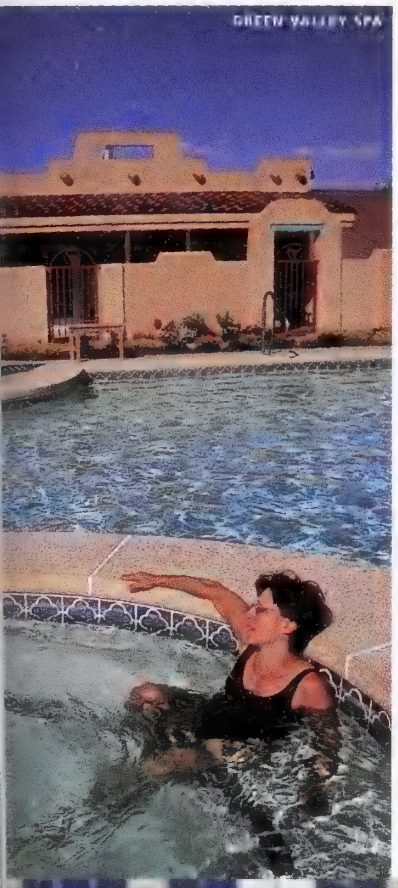
For more than 35 years, The Greenhouse has succeeded at counteracting the effects of daily stress and strife by offering women an enhancing and enlightening array of time-honored treatments from Eastern and Western traditions.

Recently renovated, The Greenhouse in Arlington, Texas has elevated its elegant ambience with new additions to its collection of rich fabrics and fine china, as well as new treatment and fitness options that include an exclusive, custom-designed Hinoki soaking tub and complete Pilates studio.

For reservations please contact:
1-817-640-4000
www/thegreenhousespa.com

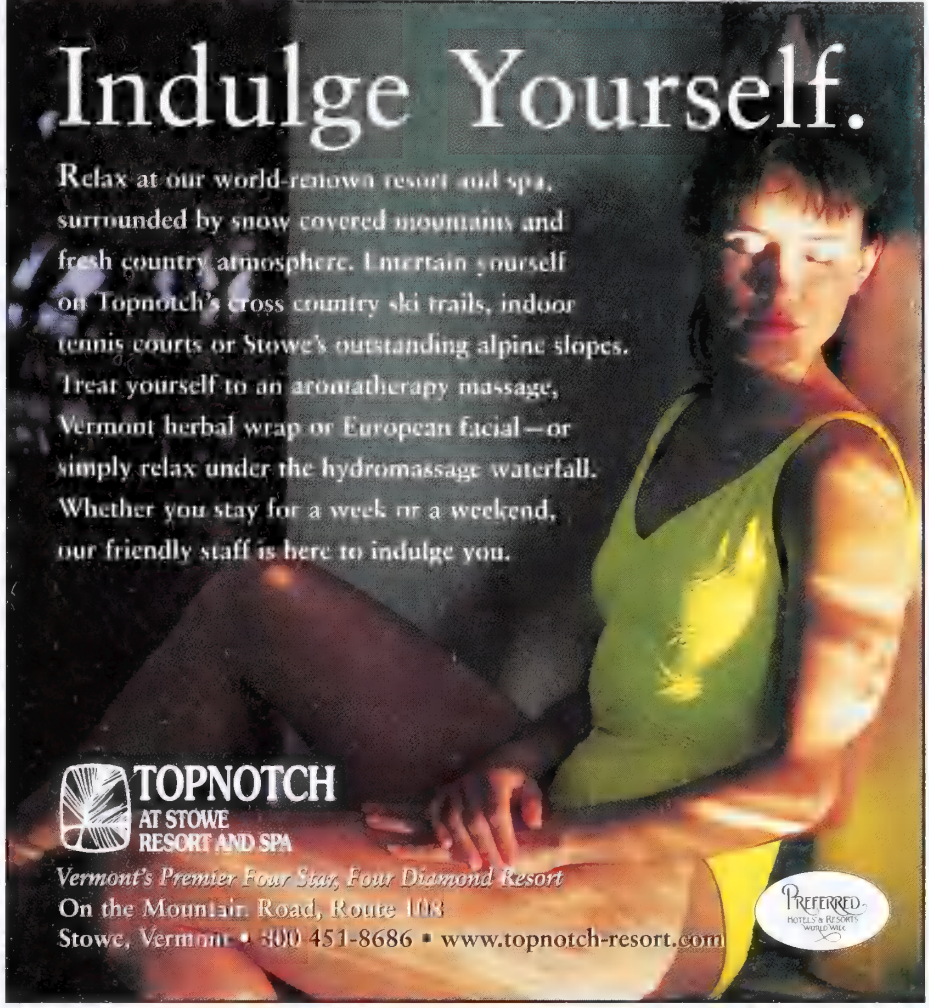
THE GREENHOUSE

Luxury resort SPAS





OJAI



Green Valley Spa

ST. GEORGE, UTAH

The Green Valley Spa holds to the description of the perfect vacation as "being able to do everything you want to do and have the choice of doing nothing at all." And no one makes "doing nothing" seem more pleasurable. Yes, horseback riding, rock climbing and golf are all here, but the pull of the Relaxation Center's offer to perfectly balance the nutrition and physical activity of the day is irresistible. Offering rejuvenating water treatments, aromatherapy lymph massage, and a crushed pearl body rub, the only stress may come from having to choose which to enjoy first. Seven night packages from $2,600. For reservations, call 800-237-1068.

Ojai Valley Inn and Spa

OJAI, CA

While celebrities find this a convenient respite from the glare of Los Angeles just 73 miles south, it is the inn's dazzling views and amenities that are the true stars. Touted as the countries only "spa village", the Spa Ojai experience begins with the age-old ritual of washing away the cares of life in the restorative waters of the village's courtyard. This sense of spirituality finds its inspiration in the Chumash Indians (the Ojai Valley's first inhabitants) and its influence is felt everywhere. The "Petals" body treatment, using crushed rose petals and rose powder to exfoliate the skin, is in keeping with using nature's bounty. And like all things here, brings your senses into bloom. Rooms from $235. For reservations, call 800-422-6524.

There Is A Secret To Weight Control

A Unique New Approach to Weight Management on Beautiful Hilton Head Island

- Discover the science of weight management
- Proven techniques to:
  - Lower Your Cholesterol and Blood Pressure
  - Boost Your Metabolism
  - Control Cravings / Stop Smoking
  - Improve Stamina / Energy Levels
  - Reduce Stress In Your Daily Life
  - Maintain Lifestyle Improvements
- Exercise Classes, Beach Walks, Health Seminars, Cooking Demos and more
- 1998 Gold List Award and rated a Top 5 health resort by ***Condé Nast Traveler***
- "Pick of the Best" by ***SHAPE***

Call Toll Free: 800-292-2440

Hilton Head Health
INSTITUTE

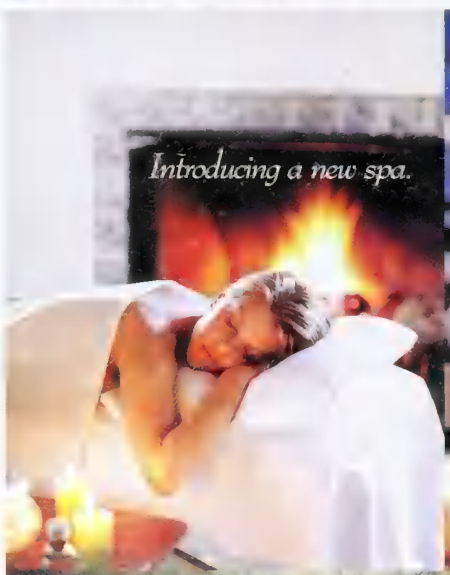
14 Valencia Road • Hilton Head Island, SC • 29928
800-292-2440 • 843-785-7292 • Fax:843-686-5659
WWW.HHEALTH.COM

luxury resort SPAS

Hilton Head Health Institute

HILTON HEAD ISLAND, SOUTH CAROLINA

If there was any year to keep your New Year's resolution, this it. And there is no better place to change your body as well a your life than in this semi-tropical, campus-like atmospher Historic Savannah and Charleston are in close proximity, thoug the island's 12 miles of white beach, nearly thirty golf course and the welcome immersion into your daily ritual is stimulu enough. Long-term weight management, smoking cessatic and stress management are the focus here, with clinical proven practices promoting healthy living above all. Dai seminars on nutrition, fitness and metabolism, provide maintainable program that will work when you get home. Ar more importantly, the resort provides the peacefulness focus on your goals. Weekly rates from $2,195. For reservation call 800-292-2440.







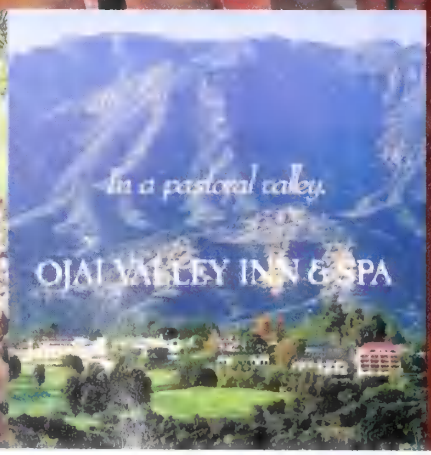
SPA OJAI

A sense of community embraces you as you enter Spa Ojai. A stop at the fountain cleanses you of worldly cares before you melt into a massage by the warmth of the fireplace. Unleash your creativity in the Art Studio. Then slip away in your private elevator to your personal retreat with its own meditation loft. You're part of a deeply harmonious experience that's part of an award-winning resort. In a town where the bookstore is on the honor system and you can borrow a village bike for the day. All in a valley where the mountains turn pink at sunset.

800-422-6524 for reservations or free brochure - 14 miles from the Pacific Ocean 73 miles northwest of Los Angeles.

Enjoy Spa Ojai, tennis, swimming, championship golf, hiking, biking, horseback riding, fishing, and Pacific Provincial Cuisine.





The Coyote Inn

AT THE GREEN VALLEY SPA • ST. GEORGE, UTAH



"Probably the best and most recommended luxury spa in the United States"

LUXURY ACCOMMODATIONS FOR THOSE SEEKING THE ULTIMATE VACATION

"There's magic at work at Green Valley" Walking Magazine	"Stress reduction is a specialty." The New York Times	Four Diamond Award
"A premier health and fitness spa" American Health	"A place to relax or change your life... small and intimate." Chicago Sun-Times	"A Hikers Paradise" Vogue Spa & Beauty
Green Valley excels in hiking, beauty and relaxation treatments." Los Angeles Times	" The facilities are lavish: jacuzzi baths, fireplaces, private patios, and even fax machines" Philadelphia Enquirer	"Spectacular scenery... Zion National Park is right in their back yard." USA TODAY

Starting at $372 per night/person. Visit our award-winning website at:

www.greenvalleyspa.com

or call (800) 237-1068, ext. 1 to request a brochure.

luxury resort SPAS



La Costa Resort & Spa

CARLSBAD, CALIFORNIA

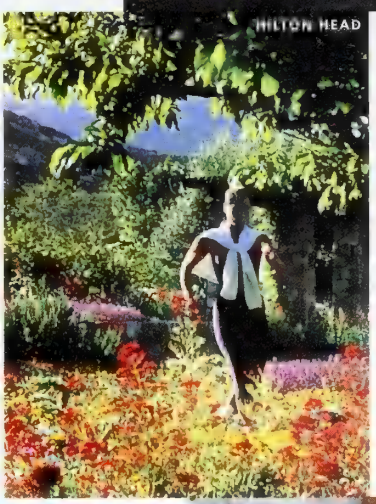
The mantel at this legendary resort and spa must be full indeed, having won innumerable awards including The Robb Report's "Best Spa Worldwide" for six years. The site of tennis' Acura Classic and golf's Tournament of Champions, the resort holds a place in our collective imagination even before one arrives. Upon entering, the food alone would cement its reputation, with restaurants (including the signature, Pisces) redefining healthy dining. Add to this a 75,000 square foot spa (North America's largest) offering everything from Turkish Scrubs to computerized Diet Analysis to a Spa Maternity Program and the result is the continued definition of "world class." Rooms from $315. For reservations, call 800-854-5000.



Topnotch at Stowe Resort & Spa

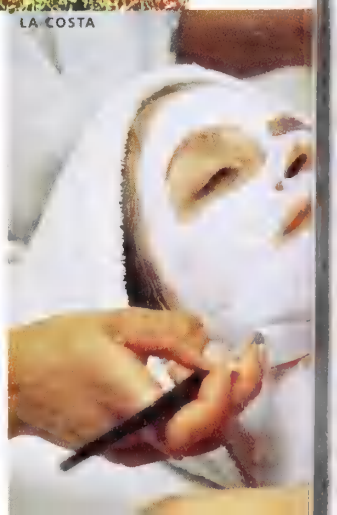
STOWE, VERMONT

The very air seems restorative at this resort that celebrates the beauty of the natural world. Offering legendary downhill skiing, canoeing, guided flyfishing and hikes atop Mount Mansfield, Topnotch lives up to its name when it comes to showcasing the seasons at their finest. With an abundance of stone, wood and glass bringing the outdoors inside, it is a living room rather than lobby that welcomes guest. Such indications of New England charm and European service are matched by the Northeast's top-ranked Tennis academy and state-of-the-art spa. In the end, it is the resort's tenet that such expansiveness is really about freedom. The freedom to enjoy a complete spa program. Freedom to choose your own pace. Freedom from the rigors of everyday life. For reservations, call 800-451-8686.

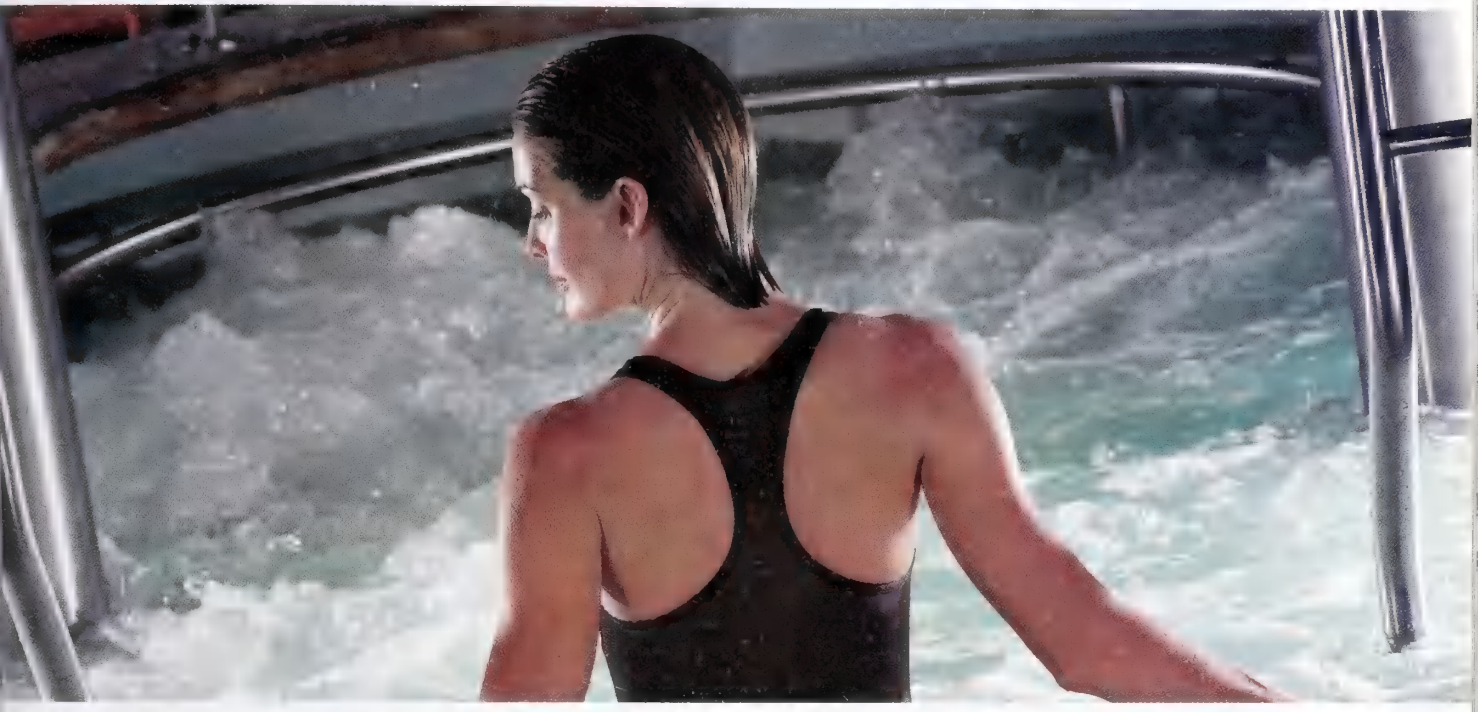


Celebrity Cruises' AquaSpa

Literally surrounded by water, the Century-class ships' AquaSpa symbolically redefines a spa's ability to wash your troubles away. Offering an on-board environment to rival the finest European and Asian facilities found on land, AquaSpa takes numerous advantages of the therapeutic link between the ocean and stress-reduction. Hydro Jet massage, Hydrotherapy seaweed baths, Aqua Meditation and Sauna are all water based. With it's maiden voyage set for June 2000, the new Millennium-class ships will take the on-board spa experience even further. At their center is an AquaDome solarium housing a 10-meter Hydropool with counter current, water massage and air beds that allow bathers to literally "float on air." With the option to book AquaSpa packages prior to cruising, one might say the easiest way to experience the ultimate spa experience is to "just add water." For reservations, call 800-437-3111.

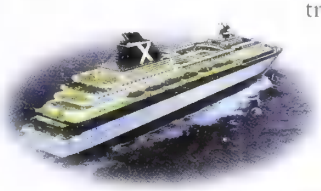


The irresistible pleasures of AquaSpa.
Celebrity is the way to cruise.



Of all the world's great spas, there's only one that floats. AquaSpa.℠ And the only way to take advantage of its therapeutic benefits is to cruise with Celebrity. What will you discover within the luxurious confines of AquaSpa? Some of the most comprehensive beauty, health and fitness programs to be found on land or at sea.

Thalassotherapy pools, where warmed sea water and jet massage stations soothe away tensions. Hydrotherapy baths, aquameditation, full body massage, and Rasul, an ancient treatment of herbal steam baths, seaweed soap showers and therapeutic mud packs. And, of course, a fitness and aerobics center with state-of-the-art exercise equipment. Mind, body and soul all find solace with the unique pleasures of Celebrity's AquaSpa.



Celebrity cruises Bermuda, the Caribbean, Alaska, Trans-canal, Europe and South America. Call your travel agent or 1-800-235-3274, ext. 707, for a complimentary brochure.

Celebrity Cruises®

Exceeding expectations.®

Liberia and Panama



KNEIPP®

Since 1891



Wellness for Daily Living

Gesundheit . . . Good health! Discover the 5 Pillars of Kneipp Wellness: water and plant therapies integrated with exercise, nutrition and emotional harmony. Proven solutions for health and longevity.



A way of living based on the 19th century teachings of Sebastian Kneipp, the father of preventative medicine, and his holistic approach to health. The benefits of Kneipp therapy have been scientifically demonstrated in Germany and are prescribed there every day.



Kneipp is truly holistic: Pure Herbal Teas, Plant Juices, Lozenges and health-spa treatments for bath and bodycare. Herbal products to stay well, feel great, enjoy life.











Available at Nordstrom, Spas and Fine Shops
For information call
1-800-937-4372

luxury resort SPAS





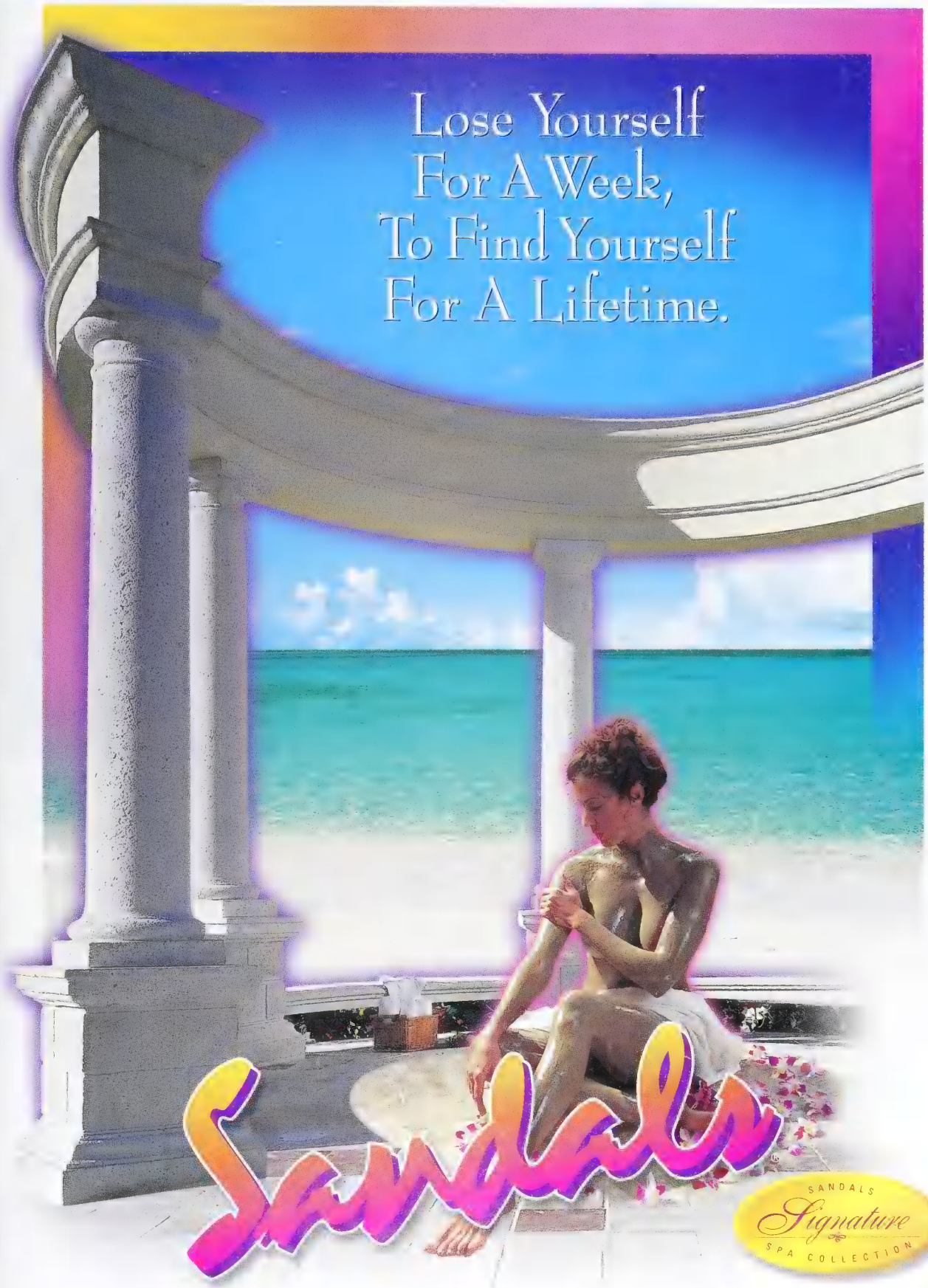
Sandals Resort & Spa

As if the sun and sea weren't relaxing enough, the all-inclusive Sandals counts world-class spas among its properties. Offering an impressive menu of á la ca treatment and services, the Ultra Spa at Sandals Royal Bahamian has been tw voted one of the worlds 10 best. A legendary destination for honeymooners, "love is all you need" handle might just as easily apply to all those who love the i of pampering massages, facial therapies and indigenous Caribbean oils and essen And take note: Sandals recognizes that a restorative getaway can still incl children, most recently adding Pirates Island, a state-of the-art kid center w nanny and day-care facilities to its Turks & Caicos Resort and Spa. In total, it's farthest thing from "just another day at the beach." Additional Ultra locations include Antigua, Negril and St. Lucia. For reservations, call 800-SANDA

Kneipp

After fifteen indulgent minutes in a Kneipp Sparkling Herbal Bath, it's easy to why holistic treatments have increased by 400% in the last 10 years. At foundation of this movement is Sebastian Kneipp's 19th century theory of the pillars of wellness: Hydro (water) Therapy, Phyto (plant) Therapy, Kinesi (exerc Therapy, Diet Therapy and Regulative Therapy. A proponent of preventive medi long before it was fashionable, Kneipp's approach to life and health is practice hundreds of European spas and is the basis for its comprehensive line of well products. An at-home spa treatment starts with a wellness cocktail of Kneipp p plant juice, followed by restorative cleansing with herbal shower gel, an herbal b and a final self-massage with Herbal Bodycare. For more information about Kne products, including spas near you, call 800-937-4372.

dals Antigua Resort & Spa ▪ Sandals Royal Bahamian Resort & Spa • Sandals Negril Beach Resort & Spa
Sandals St. Lucia Golf Resort & Spa ▪ Sandals Dunn's River Golf Resort & Spa



Be pampered beyond your wildest dreams at Sandals Spa Resorts. Indulge in our opulent full-service European spas,* where a world-class ambience highlights every expert treatment from cleansing body wraps and soothing deep massage to hydrotherapy, aromatherapy, and top-of-the-line European skin care products. Relax your body, rejuvenate your mind and rediscover yourself at Sandals. **Call your travel agent or 1-800-SANDALS.**

THE CARIBBEAN'S #1 ULTRA ALL-INCLUSIVE LUXURY RESORTS FOR COUPLES ONLY.

Unique Vacations, Inc. is the worldwide representative for Sandals Resorts. *Spa services additional. **Visit our website at http://www.sandals.com**

The Revolutionary Spa





1999



1949

In 1949, a *San Diego Union* reporter wrote about a nine-year-old spa named Rancho La Puerta. He called it "a health cult to end all health cults". It wasn't a cult—it was the *beginning* of the modern health and fitness revolution.

Ranch founders Edmond and Deborah Szekely set out to create a refuge—a stress-free antidote to city life. They chose Tecate for its near-perfect climate and proximity to San Diego. In a secluded valley beneath a legendary mountain, they built a picturesque tile-roofed village with a unique program based on their studies in mind, body and spirit fitness.

From the beginning, the Szekelys espoused early morning hikes. They based the fitness program on a week-long visit—and so it remains today. Despite its year-round popularity, they limited guest numbers to 150 (160 today), all arriving and departing on a Saturday, assuring instant camaraderie and lasting friendships. Bounty from organic gardens and orchards provided just-picked freshness for a delicious vegetarian cuisine. People stretched, exercised in sparkling pools, felt muscles relax under therapeutic massage, discovered yoga, and rediscovered youthful wellsprings of energy. Today Rancho La Puerta is all this—and more. See for yourself why each week at "the friendliest spa" is a true fitness revolution.

RANCHO LA PUERTA

Tecate, Baja California, Mexico

For reservations and information

Phone: (800) 443-7565 or (760) 744-4222 • Fax: (760) 744-5007

www.rancholapuerta.com or www.rlp.org

Nice room... Ummm... did you know you can get ***free design advice*** *at furniture.com? Not that you* ***need it*** *or anything..... honest.*

Furniture.com Presents

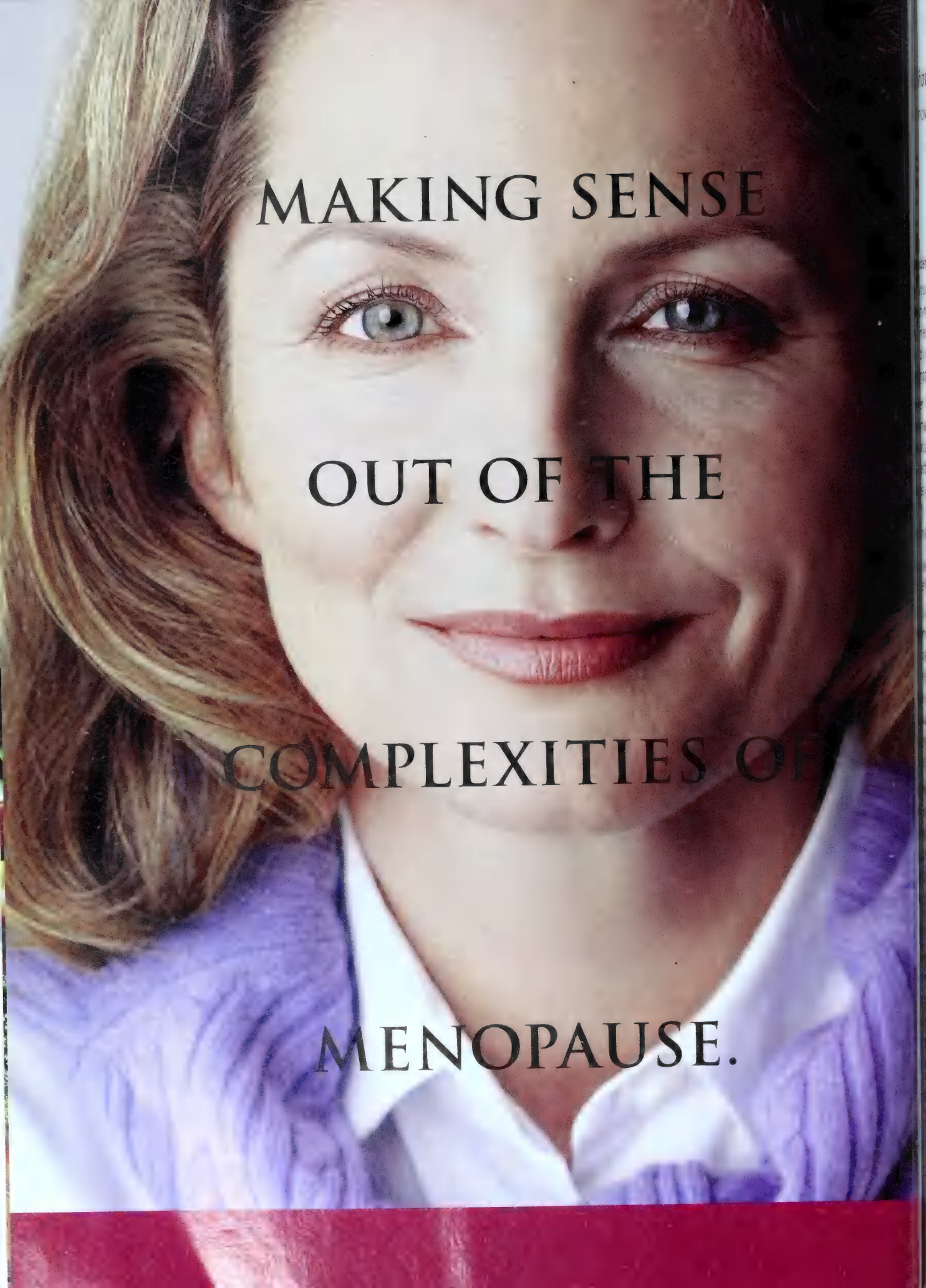
George the Cat

"The World's Greatest Furniture Expert."



Visit today and you'll get ***$100 off your first purchase.*** *For details come to* ***www.furniture.com or aol keyword furniture.com*** *and enter coupon code P2AAWC.*

FURNITURE.
ALL THE COMFORTS OF HOME


MAKING SENSE
OUT OF THE
COMPLEXITIES OF
MENOPAUSE.

You may not even know you're losing estrogen, but the symptoms of menopause—
ot flashes, night sweats, vaginal dryness—are signs of estrogen loss. Protecting yourself
ow is important because estrogen loss can lead to ***osteoporosis,*** a long-term health problem.

PREMPRO CAN HELP.

erstanding menopause and estrogen loss.

u're in menopause, significant changes are occurring
n your body. The hot flashes, night sweats, and vaginal
ess you may be experiencing are the signs that your
is producing less estrogen. PREMPRO can relieve these
otoms and help you feel better.

if you have only mild hot flashes or night sweats, or
aps none at all, you are still losing estrogen during
opause, and that can lead to osteoporosis, which can
t your future health. Many women begin to lose bone
early in menopause. In fact, a woman can lose up to
of her bone mass in the first 5 to 7 years after
opause begins, which could contribute to future fractures.

PRO offers proven health benefits during and menopause.

PRO, hormone replacement therapy, is prescribed for
en who have not had a hysterectomy to relieve the
mfortable symptoms of menopause. PREMPRO is proven
ieve the hot flashes that can disrupt your days. It also
ates the night sweats that can interrupt your sleep,
may leave you tired and irritable the next day. With
PRO, you should stop experiencing these symptoms,
within days of starting therapy.

n weeks, PREMPRO can ease the discomfort of vaginal
ss that can make sexual intimacy uncomfortable.
mportantly, studies have shown that PREMPRO,
with calcium and exercise, helps to protect against
porosis by preventing early bone loss and reducing
nd wrist fractures by approximately 60%.

e-tablet PREMPRO.

lend of multiple estrogens in PREMPRO is the same
n one of the most widely studied of all estrogen
cts. With PREMPRO, you can feel confident you
etting the same blend of estrogens that women
neir doctors have trusted for over 55 years
ined with a progestin in one, convenient tablet.

can be side effects with PREMPRO.

gen can increase the risk of cancer of the uterus.
stin combined with estrogen, as in PREMPRO,
reduces this risk. Women who have had a hysterectomy do not have this risk. PREMPRO contains progestin, which may have unfavorable effects on blood sugars and may worsen a diabetic condition. Side effects of PREMPRO include blood clots, nausea, vomiting, abdominal pain, breast tenderness, irregular bleeding, and headache.

PREMPRO is not right for every woman.

You should not take PREMPRO if you have had any breast or uterine cancer, abnormal vaginal bleeding, abnormal blood clotting, liver or heart disease, stroke, or if you think or know you are pregnant. Pregnant women should not take PREMPRO because of possible risk to the fetus. Tell your doctor about your personal and family medical history.

Protect your health now with PREMPRO.

Now, more women than ever are taking an active role in their own health care. If you are in menopause, there's no better time to ask your doctor if PREMPRO is right for you. Taking PREMPRO today can relieve your uncomfortable symptoms, and may help protect you from osteoporosis. For more information, talk to your doctor or other health care provider now about the proven benefits of PREMPRO.

Please see the important information on the following page.

SPEAK WITH YOUR DOCTOR ABOUT MENOPAUSE

Have your periods stopped or become irregular?__

Have you started to experience hot flashes?__

Have you been unable to sleep or awakened because of excessive sweating?__

Has vaginal dryness made sexual intimacy uncomfortable?__

Do you have a small frame or family history of osteoporosis?__

If you answered yes to any of these questions, you should speak to your doctor.

PREMPRO™

(conjugated estrogens/medroxyprogesterone acetate tablets)

0.625 mg/2.5 mg

For more information, visit our Web site: www.Prempro.com

BRIEF SUMMARY OF PRESCRIBING INFORMATION FOR THE PATIENT

PREMPRO™ Brand of conjugated estrogens/medroxyprogesterone acetate tablets.

PREMPHASE® Brand of conjugated estrogens/medroxyprogesterone acetate tablets.

This summary describes when and how to use estrogen/progestin drugs and the benefits and risks of treatment.

PREMPRO and PREMPHASE each contain a combination of two hormones, an estrogen and a progestin. The combination of estrogen and a progestin has been shown to provide the benefits of estrogen replacement therapy while lowering the frequency of a possible precancerous condition of the uterine lining. This therapy is not intended for women who have had a hysterectomy (surgical removal of the uterus).

Estrogens have several important uses but also some risks. You must decide, with your doctor, whether the risks of estrogens are acceptable when weighed against their benefits. The length of treatment with estrogens can vary from woman to woman. Check with your doctor to make sure you are using the lowest possible effective dose.

With PREMPRO or PREMPHASE therapy several menstrual-like bleeding patterns may occur. These may range from absence of bleeding to irregular bleeding. If bleeding occurs, it is frequently light spotting or moderate menstrual-like bleeding, but it may be heavy. Please discuss your bleeding pattern and set up an appropriate schedule for follow-up care with your physician.

USES OF ESTROGEN

To reduce moderate to severe menopausal symptoms. Estrogens are hormones produced by the ovaries of normal women. The decrease in the amount of estrogen that occurs in all women, usually between the ages of 45 and 55, causes menopause. Sometimes the ovaries are removed during an operation causing "surgical menopause." When the amount of estrogen begins to decrease, some women develop very uncomfortable symptoms, such as feelings of warmth in the face, neck, and chest, or sudden intense episodes of heat and sweating ("hot flashes" or "hot flushes"). Using estrogen drugs can help the body adjust to lower estrogen levels and reduce these symptoms. Some women have none or only mild menopausal symptoms; in others, symptoms can be severe. These symptoms may last only a few months or longer. Taking PREMPRO or PREMPHASE can alleviate these symptoms. If you are not taking hormones for other reasons, such as the prevention of osteoporosis, you should take PREMPRO or PREMPHASE only as long as you need it for relief from your menopausal symptoms.

To prevent thinning of the bones. Osteoporosis is a thinning of the bones that makes them weaker and allows them to break more easily. The bones of the spine, wrists, and hips break most often in osteoporosis. Both men and women start to lose bone mass after about age 40, but women lose bone mass faster after the menopause. Using estrogens after the menopause slows down bone thinning and may prevent bones from breaking. Eating foods that are high in calcium (such as dairy products) or taking calcium supplements (1000 to 1500 milligrams per day) and certain types of exercise may also help prevent osteoporosis. Before you change your calcium intake or exercise habits, it is important to discuss these lifestyle changes with your doctor to find out if they are safe for you. Since estrogen use is associated with some risks, its use in the prevention of osteoporosis should be limited to women who appear susceptible to this condition. The following characteristics are often present in women who are likely to develop osteoporosis: white or Asian race, small, slim body frame, cigarette smoking, family history of osteoporosis, and early or surgical menopause.

To treat vulvar and vaginal atrophy (itching, burning, dryness in or around the vagina, difficulty or burning on urination) associated with menopause.

WHO SHOULD NOT USE ESTROGENS

During pregnancy. If you think you may be pregnant, do not use any form of estrogen-containing drug. Using estrogens while you are pregnant may cause your unborn child to have birth defects. Estrogens do not prevent miscarriage.

If you have unusual vaginal bleeding which has not been evaluated by your doctor. Unusual vaginal bleeding can be a warning sign of cancer of the uterus, especially if it happens after menopause. Your doctor must find out the cause of the bleeding so that he or she can recommend the proper treatment. Taking estrogens without visiting your doctor can cause you serious harm if your vaginal bleeding is caused by cancer of the uterus.

If you have had cancer. Since estrogens increase the risk of certain types of cancer, you should not use estrogens if you have ever had cancer of the breast or uterus.

If you have any circulation problems. Estrogen drugs should not be used except in unusually special situations in which your doctor decides that you need estrogen therapy so much that the risks are acceptable. Women with abnormal blood clotting conditions should avoid estrogen use (see **RISKS OF ESTROGENS AND/OR PROGESTINS**).

When they do not work. During menopause, some women develop nervous symptoms or depression. Estrogens do not relieve these symptoms. You may have heard that taking estrogens for years after menopause will keep your skin soft and supple and keep you feeling young. There is no evidence for these claims and such long-term estrogen use may have serious risks.

After childbirth or when breast-feeding a baby. Estrogen should not be used to try to stop the breast from filling with milk after a baby is born. Such treatment may increase the risk of developing blood clots (see **RISKS OF ESTROGENS AND/OR PROGESTINS**).

If you are breast-feeding, you should avoid using any drugs because many drugs pass through to the baby in the milk. While nursing a baby, you should take drugs only on the advice of your health care provider.

RISKS OF ESTROGENS AND/OR PROGESTINS

Cancer of the uterus. If you use any drug which contains estrogen, it is important to visit your doctor regularly and report any unusual vaginal bleeding right away. Vaginal bleeding after menopause may be a warning sign of uterine cancer. Your doctor should evaluate any unusual vaginal bleeding to find out the cause. The risk of cancer of the uterus increases when estrogens are used alone, the longer they are used, and when larger doses are taken. There is a higher risk of cancer of the uterus if you are overweight, diabetic, or have high blood pressure.

The hormone combination you will be taking contains estrogen and progestin. This combination has been shown to provide the benefits of estrogen replacement therapy for the **USES OF ESTROGENS** listed above, while reducing the risk of a precancerous condition of the uterine lining (see **OTHER INFORMATION** below).

Additional risks may be associated with the inclusion of a progestin in estrogen treatment. The possible risks include unfavorable effects on blood fats as compared to Premarin alone, unfavorable effects on blood sugars, and a possible increase in breast cancer risk (see *Cancer of the breast*, below). Usually, the smaller the dose and the shorter the duration of treatment, the more these effects are minimized. Check with your doctor to make sure you are using the lowest effective dose and only for as long as you need it. If you have had your uterus removed, there is no risk of developing cancer of the uterus and no benefit to be gained by using a combination estrogen/progestin product.

Cancer of the breast. Most studies have not shown a higher risk of breast cancer in women who have ever used estrogens. However, some studies reported that breast cancer developed more often (up to twice the usual rate) in women who used estrogens for long periods of time (especially more than 10 years), or who used high doses for shorter time periods. The effects of added progestin on the risk of breast cancer are unknown. Some studies have reported a somewhat increased risk, even higher than the possible risk associated with estrogens alone. Others have not. Regular breast examinations by a health professional and monthly self-examination are recommended for all women.

Gallbladder disease. Women who use estrogens after menopause are more likely to develop gallbladder disease needing surgery than women who do not use estrogens.

Inflammation of the Pancreas. Women with high triglyceride levels may have an increased risk of developing inflammation of the pancreas.

Abnormal blood clotting. Taking estrogens may increase the risk of blood clots. These clots can cause a stroke, a heart attack, or a pulmonary embolus, any of which may cause death or serious long-term disability.

Excess calcium in the blood. Taking estrogens may lead to severe hypercalcemia in women with breast and/or bone cancer.

During pregnancy. There is an increased risk of birth defects in children whose mothers take this drug during the first four months of pregnancy. Several reports suggest an association between mothers who take these drugs in the first trimester of pregnancy and genital abnormalities in male and female babies. The risk to the male baby is the possibility of being born with a condition in which the opening of the penis is on the underside rather than the tip of the penis (hypospadias). Hypospadias occurs in about 5 to 8 per 1,000 male births and is about doubled with exposure to these drugs. There is not enough information to quantify the risk to exposed female fetuses. However, enlargement of the clitoris and fusion of the labia may occur, although rarely.

Therefore, since drugs of this type may induce mild masculinization of the external genitalia of the female fetus as well as hypospadias in the male fetus, it is wise to avoid using the drug during the first trimester of pregnancy. These drugs have been used as a test for pregnancy, but such use is no longer considered safe because of possible damage to a developing baby. Also, more rapid methods for testing for pregnancy are now available. If you take PREMPRO or PREMPHASE and later find you were pregnant when you took it, be sure to discuss this with your doctor as soon as possible.

SIDE EFFECTS WITH ESTROGENS AND/OR PROGESTINS

In addition to the risks listed above, the following side effects have been reported with estrogen and/or progestin use:

- Nausea, vomiting, pain, cramps, swelling, or tenderness in the abdomen.
- Yellowing of the skin and/or whites of the eyes.
- Breast tenderness or enlargement.
- Enlargement of benign tumors ("fibroids") of the uterus.
- Irregular bleeding or spotting.
- Change in amount of cervical secretion.
- Vaginal yeast infections.
- Retention of excess fluid. This may make some conditions worsen, such as asthma, epilepsy, migraine, heart disease, or kidney disease.
- A spotty darkening of the skin, particularly on the face; reddening of the skin; skin rashes.
- Worsening of porphyria.
- Headache, migraines, dizziness, faintness, or changes in vision (including intolerance to contact lenses).
- Mental depression.
- Involuntary muscle spasms.
- Hair loss or abnormal hairiness.
- Increase or decrease in weight.
- Changes in sex drive.
- Possible changes in blood sugar.

REDUCING THE RISKS OF ESTROGEN/PROGESTIN USE

If you decide to take an estrogen/progestin combination, you can reduce your risks by carefully monitoring your treatment.

See your doctor regularly. While you are taking PREMPRO or PREMPHASE, it is important to visit your doctor at least once a year for a checkup. If you develop vaginal bleeding while taking estrogens, you may need further evaluation. If members of your family have had breast cancer or if you have ever had breast lumps or an abnormal mammogram (breast X-ray), you may need to have more frequent breast examinations.

Reassess your need for treatment. You and your doctor should reevaluate your need for estrogens at least every six months.

Be alert for signs of trouble. Report these or any other unusual symptoms to your doctor immediately:

- Abnormal bleeding from the vagina.
- Pains in the calves or chest, a sudden shortness of breath, or coughing blood.
- Severe headache or vomiting, dizziness, faintness, or changes in vision or speech, weakness or numbness in arm or leg.
- Breast lumps.
- Yellowing of the skin and/or whites of the eyes.
- Pain, swelling, or tenderness in the abdomen.

OTHER INFORMATION

Estrogens increase the risk of developing a condition (endometrial hyperplasia) that may lead to cancer of the lining of the uterus. Taking progestins, another hormonal drug, with estrogens lowers the risk of developing this condition.

You should know, however, that taking estrogens *with* progestins may have unhealthy effects on blood sugars which might make a diabetic condition worse. Additional risks include a possible further increase in breast cancer risk which may be associated with long-term estrogen use.

Some research has shown that estrogens taken *without* progestins may protect women against developing heart disease. However, this is not certain. The protection shown may have been caused by the characteristics of the estrogen-treated women and not by the estrogen treatment itself. In general, treated women were slimmer, more physically active, and were less likely to have diabetes than the untreated women. These characteristics are known to protect against heart disease.

You are cautioned to discuss, in detail, with your doctor or health care provider all the possible risks and benefits of long-term estrogen and progestin treatment as they affect you personally.

If you will be taking calcium supplements as part of the treatment to help prevent osteoporosis, check with your doctor about the amounts recommended.

This Summary provides the most important information about PREMPRO and PREMPHASE. If you want to know more, ask your doctor or pharmacist to let you read the professional labeling.

WAPR-0589

© 1999, Wyeth-Ayerst Laboratories

71365

World Leadership in Women's Health Care®

WYETH-AYERST LABORATORIES
Philadelphia, PA 19101


Raymond Waites™
My Style Is About
Masterpieces


Raymond Waites
My Style Is About
Small Treasures
Hand Carved Chairs: Lane Venture
100% Cotton Fabric: Swavelle/Mill Creek
Wallcoverings: F.M. Wallcoverings
100% Wool Rugs: Beaulieu
Connoisseur Pillows: Thief River Linens
Hand Painted Ceramics: Toyo Trading Co.
Hand Gilded Drapery Hardware: Kirsch
Passementerie: V.I.A.
Retail Locations: 235-3558 NY Studio: 212-629-7474 www.raymondwaites.com



HERALDS OF SPRING

At the end of winter, flower shows comfort and inspire gardeners weary of waiting for bloom time. Here a veteran show-goer remembers past extravaganzas

By Hatsy Shields

leet usually lashes the windshield during my white-knuckle rive to the New England Spring Flower Show in Boston. lid-March storms blast the Massachusetts Horticultural Soci- y's spring extravaganza with regularity, but that doesn't seem deter upwards of 150,000 galoshes-shod fans. I've been nong them for decades. We crave bark mulch.

Not to lug home in bags to frozen backyards, of course, ut to smell—the sweet, musty scent of pine nuggets (enough cover 15 football fields) mingling with the faint perfume of yacinths, lilacs, lilies, and roses arranged in lavish beds. oaxed to open before their season, the blooms, more than vo million of them, create a curious party of farfetched part- ers. It's unnatural for pulmonaria to sidle up to snapdragons, agnolias to overhang peonies. But never mind. The flower ow is a carnival of color in a time of slush.

Education through entertainment has been the Society's ficial mission for the show's 129 years. To see is also to want, bserved as a little girl. My mother succumbed to annual mptation. A passionate gardener, she would parade her ung brood to the flower show and scour the exhibits for gorgeous plants. Buttoned tightly in matching plaid coats with green velvet collars (which we hated), my sisters and I trailed as Mom quizzed nurserymen, jotted notes, and dashed on to the next display.

When the show was dismantled after its nine-day run, Mom would return, driving her station wagon right into the exhibition hall for that year's bounty. The nurseries were happy to unload distressed plants at bargain rates. And Mom was thrilled with her treasures: an unusual weeping cherry ('Snow Fountain'), the latest, hardiest azalea cultivar ('Jane Abbott Pink'), a rare blue-green wild ginger (Asarum 'Splendens').

To my father's mild annoyance, the garage would fill with root-balled trees and shrubs that needed watering for six weeks before the ground was ready to dig. His neatly swept floors would be awash in rivers of dirt, yellowing leaves, and dropped petals.

The exhibitions I loved best as a child couldn't be carted home: waterfalls splashing into clear pools surrounded by moss-covered boulders; a canary-yellow tunnel of >

The most stupendous behind-the-scenes effort is the nurserymen's work—persuading a few million fragile buds to unfurl on command

fragrant acacia trees trucked in from the famous privately owned Stone greenhouses in Marion, Massachusetts; Victorian summerhouses draped in pale pink roses, afternoon tea served on a tray inside. The important nurseries negotiated for plots to design, some as big as a basketball court, others as small as a butler's pantry. Every miniature landscape was a fresh theatrical set—dozens of diverse springboards for the imagination.

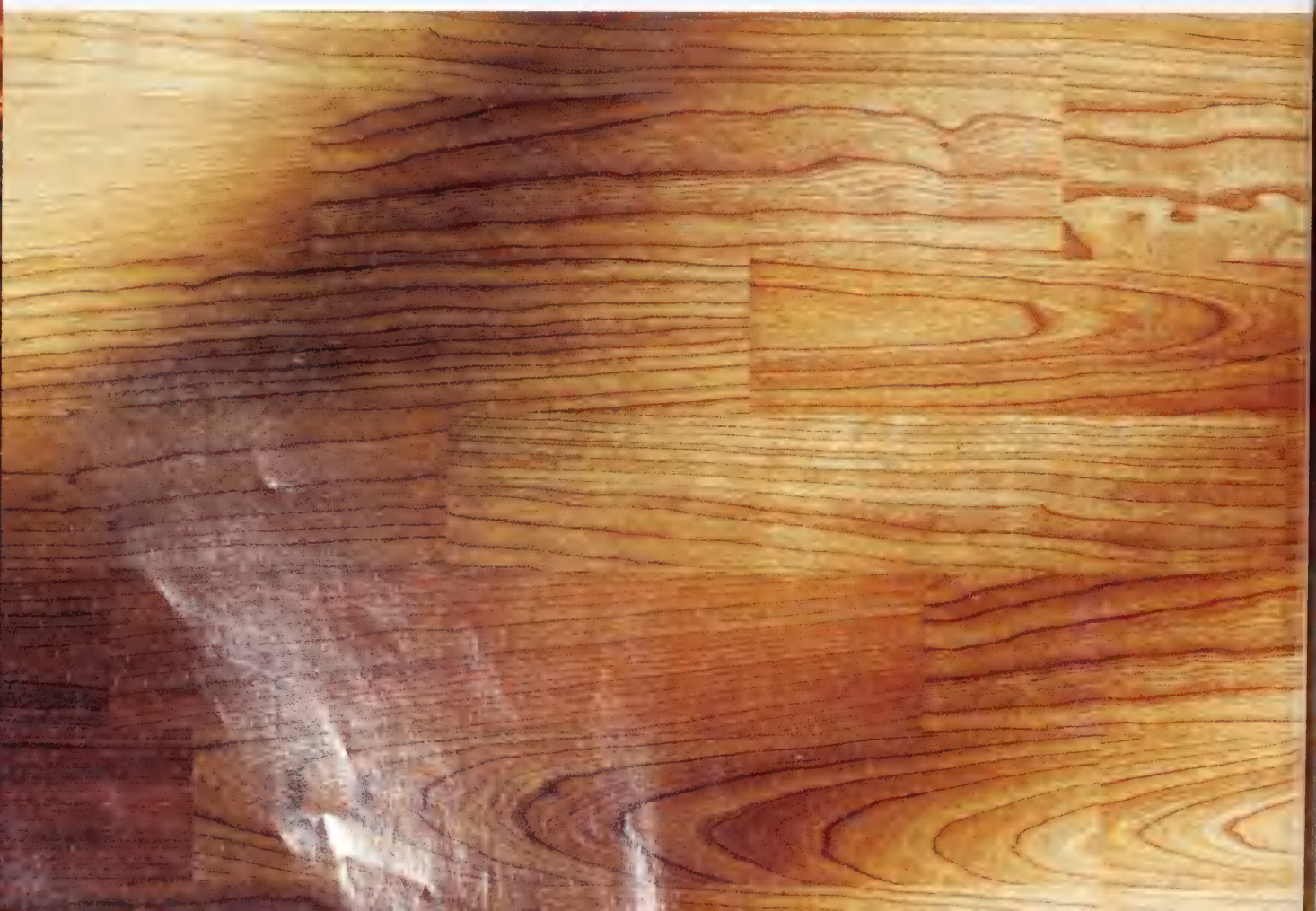
My siblings and I cast covetous eyes at the stalls of the cavernous marketplace hall as Mom examined everything, vegetable seeds to treehouses. Fast-talking hucksters demonstrated miraculous gizmos: a slicing contraption that reduced a pile of dark green cucumbers to a mound of transparent wafers in seconds, a steam vacuum that could suck tar out of a shag rug. "Step right up, Madame, try it yourself!"

Mom let us each choose a treat—a tiny potted African violet, a square of chewy honeycomb, pint-size gardening gloves. We nibbled hunks of maple sugar on the way home.

Only years later did I begin to realize what Herculean effort goes into putting this show together. There are more than 1,200 volunteers alone. It takes months of planning and days of round-the-clock hauling, pounding, and planting to create entries in the amateur Garden Club Competition. Last year's theme, "Artistry in the Garden," inspired a Chines emperor's spring courtyard with silver bells dangling from th all-Asian plant material. Another club designed a naturalize American prairie garden extending from a Frank Lloy Wright–like house, a juxtaposition that suggested the archi tect's well-known deference to environment.

Today, I'm addicted to reading the thoughtful com ments summarizing strengths and shortcomings of winnin displays which the judges post along with a ribbon. The bat talion of revered experts—a mix of fine gardeners, nursery men, designers, and horticulturists—peruse the more tha five and a half acres of the Bayside Expo Center to besto 100-odd coveted awards, noting outstanding plant materia and happy surprises in design. A judge for more years tha she can calculate, Mom continues to be enthusiastic abou almost any flowering plant combinations in muddy March "What a nice effect!" she might say, admiring a shell-pin crabapple underplanted with glossy-leafed hellebores and throng of small, rosy species tulips. I know that look in her ey

The most stupendous behind-the-scenes effort is th nurserymen's work persuading a few million fragile buds t unfurl on command. As Tom Cooper, editor of *Horticultu*



Magazine puts it, "It's not necessarily good gardening but it's extraordinary horticulture.

"To bring swathes of perfect, matching blue delphinium into flower simultaneously when they have no right to be growing at all," he says, "to force 12-foot rhododendrons into full fury and reluctant trees to leaf out on cue when nature isn't providing enough light or warmth—that's an impressive feat."

In fact, for every plant that the well-known Weston Nurseries in Hopkinton, Massachusetts, plan to use in their exhibit, they force five. Consider the sheer bulk of overseeing 0 azaleas for the display, clumps of white birches, white pines, nd threadleaf maples, a towering bald cypress, shadblow and lueberry bushes—and all their understudies. With buds anting to burst, the massive crowd sits in an enormous cold orage barn waiting for show time.

Our grown sons now occasionally accompany their ther and me to the flower show. They have had their turn in e garden marketplace, the stalls that seem to peddle the me mix of rain-measuring gadgets, teak benches, plant bels, and potpourri. In the old days the boys brought home tyrofoam boomerangs and pitcher plants which were supsed to trap and digest insects.

Last year, however, Nick bought peat pots for germinating melon seeds on the windowsill of his gloomy Beacon Hill partment. It made my heart leap, there was such faith in the t. Or perhaps, as Tom Cooper pointed out, the New England Spring Flower Show was doing its usual magic: kicking off the spring feeding frenzy of green thumbs. ■

Hatsy Shields writes regularly for House Beautiful.

FLOWER SHOWS

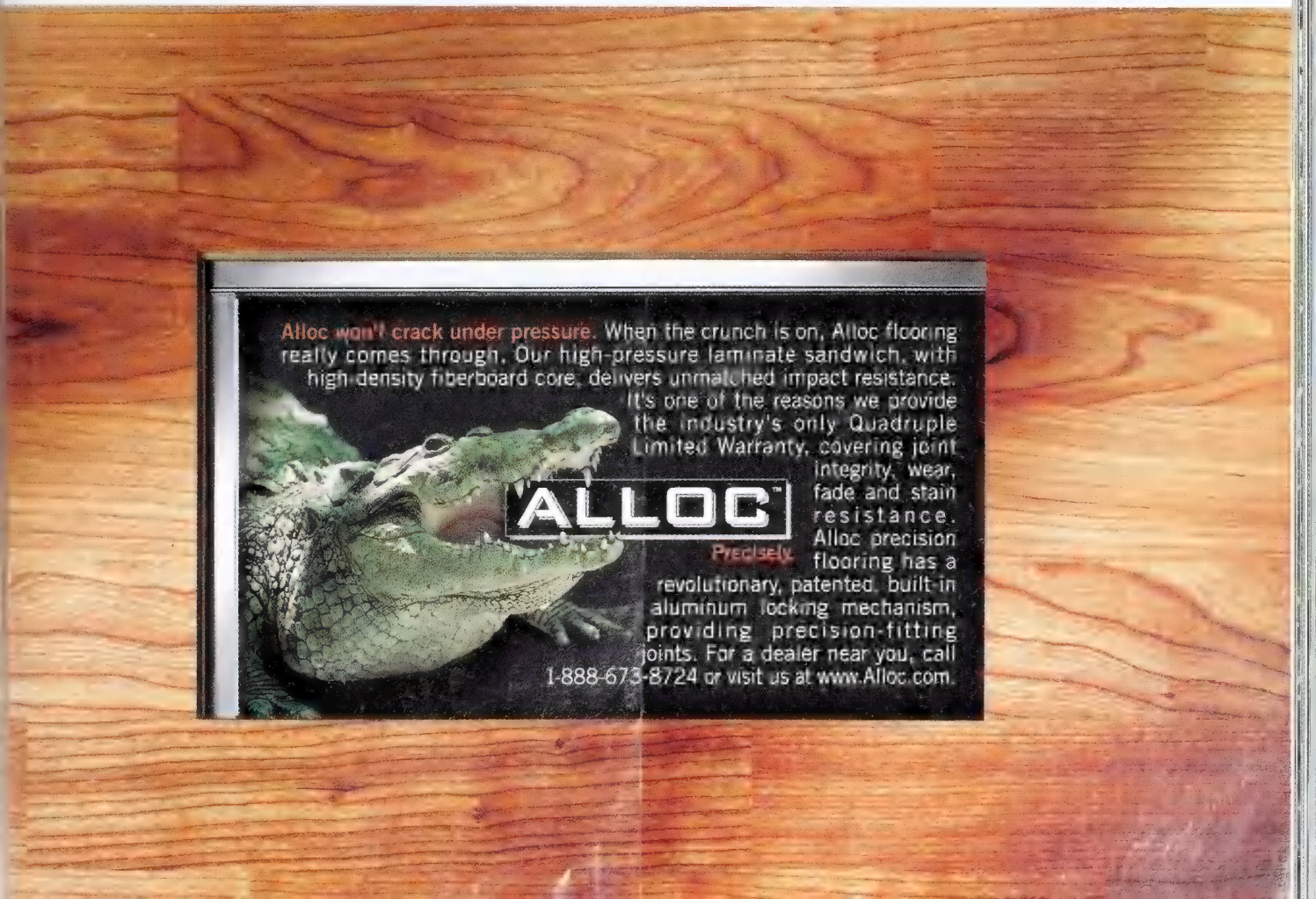
An asterisk indicates flower shows where Ken Druse, *House Beautiful*'s contributing garden editor, will be speaking.

February 2–6. *Northwest Flower & Garden Show,* Seattle, WA; 800-229-6311. The third largest in the counry, this extravaganza will include approximately 30 indoor landscapes. A heather garden, topiary and statuary gardens, a putting green, and a Zen garden are this year's stars.

***February 17–20.** *Maymont Flower & Garden Show,* Richmond, VA; 804-358-7166. The show will offer more than 20 exhibits by designers and nurserymen, among them one specializing in xeriscaping, another in conifers. Proceeds benefit the Maymont Foundation, which supports the 33-room Maymont House museum, Italian and Japanese Gardens.

***February 17–20.** *Rhode Island Spring Flower & Garden Show,* Providence, RI; 800-766-1670. Feature gardens of different sizes, about 30 in all, will interpret the "paradise garden" theme of the show, from mystical religious retreats to a do-it-yourself construction. Other exhibits include a garden designed by nurseryman Allen Haskell.

February 23–27. *Southeastern Flower Show,* Atlanta, >



GA; 404-888-5638. As the largest show in the southeast, with five acres of indoor exhibitions, this event will present 13 gardens, ranging from a design with water features to several with a distinctly Southern flair.

FEBRUARY 23–27. *Portland Home and Garden Show*, Portland, OR; 503-220-0901. Expanded this year the show will include rare specimens in 29 gardens. Lewisias, banana trees, carnivorous plants, and part of the Pacific Rim Bonsai Collection are among the highlights.

MARCH 5–12. *The Philadelphia Flower Show*, Philadelphia, PA; 215-988-8899. Each of 60 gardens designed by professional nurserymen will depict an interpretation of life 100 years into the future.

MARCH 11–19. *Chicago Flower & Garden Show*, Chicago, IL; 312-321-0077. More than 25 theme gardens, including an African rain forest, a rocky waterfall, an English maze, and a rooftop plot are the basis for this extravaganza.

***MARCH 11–19.** *New England Spring Flower Show*, Boston, MA; 617-536-9280. With about 70 main exhibits this, the longest continuously running show in the country, will offer a range of features, from a music garden to a seashore landscape with tall ornamental grasses, plus a garden of perennials designed by Adrian Bloom of Bloom's of Bressingham.

MARCH 16–19. *San Francisco Flower & Garden Show*, San Francisco, CA; 800-829-9751. The show will offer 23 full-scale gardens, such as a California woodland, a Spanish-inspired courtyard, and a hillside cave with a river flowing from it.

APRIL 13–16. *New York International Orchid Show*, New York, NY; 201-767-0621. This, the largest orchid show in the U.S., will cover approximately two indoor acres, with specimens from Japan, Formosa, Brazil, Peru, Ecuador, Australia, Italy, Canada, and England.

MAY 3–7. *Cincinnati Flower Show*, Cincinnati, OH; 800-670-6808. Held in 230-acre Ault Park, the outdoor event will feature 30 theme gardens, including a sensory garden of the mind for Alzheimer's patients and a central display reminiscent of Ohio's prairie edge more than 1,000 years ago.

Mittie

ALABAMA
Birmingham CHRISTINE'S (205) 871-8297
Fairhope CHRISTINE'S BY THE BAY (800) 243-3314
Mobile THE GIVING TREE (888) 678-0068
Montgomery HOME COUTURE (888) 545-4006

ARIZONA
Scottsdale NIGHT & DAY (480) 481-5106

CALIFORNIA
Burlingame POMERANIA DOWN (650) 342-6767
Cambria MAISON DE MARIE (800) 549-3164
La Jolla EVERETT STUNZ CO. (800) 883-3305
Laguna Beach THE LAGUNA COLONY CO. (949) 497-8919
Los Angeles HACCI CLASSICS (213) 389-0888
Los Gatos THE MAIDS' QUARTERS, INC. (408) 395-1980
Modesto LINO BELLA (209) 491-0931
Palm Desert THE LINEN MAN (800) 541-6686
Sacramento CALLA LILY FINE LINENS (916) 564-1800
San Francisco SCHEUER LINENS (800) 762-3950
Santa Monica ROOM WITH A VIEW (800) 410-9175
St. Helena VANDERBILT & CO. (800) 799-1949

COLORADO
Breckenridge SEPTEMBER BODY & HOME (970) 4532-0999
Denver BRASS BED OF DENVER (303) 322-1712
SCANDIA DOWN (303) 355-3510

CONNECTICUT
Greenwich LYNNENS, INC. (203) 629-3659
New Canaan S. BROWNE & CO. (203) 966-2403

DELAWARE
Wilmington YVES DELORME *Palais Royal* (302) 656-3700

FLORIDA
Delray Beach ABC CARPET & HOME (561) 279-7777
Naples GATTLE'S (800) 344-4552
Sarasota YVES DELORME *Palais Royal* (941) 388-4494
South Miami PACIFIC WHITE (305) 668-0882
St. Petersburg GOOD NIGHT MOON (727) 898-2801
Tampa VILLA ROSA LINENS (813) 831-6189
West Palm Beach PIONEER LINENS (800) 207-5463

GEORGIA
Atlanta
YVES DELORME *Palais Royal* - PARK PLACE (678) 320-0097
YVES DELORME *Palais Royal* - VININGS (770) 438-7100
Roswell THE CHANDLERY (800) 440-4789

ILLINOIS
Barrington THE GILDED NEST (847) 381-6005
Chicago ARRELLE FINE LINENS (800) 288-3696
BEDSIDE MANOR, LTD. (800) 485-4744
Lake Forest MIMI'S LINGERIE & LINENS (847) 234-4050
Winnetka BEDSIDE MANOR, LTD. (888) 441-0969

LOUISIANA
Baton Rouge CUSTOM LINENS (225) 924-0994
New Orleans CUSTOM LINENS (504) 899-0604

MARYLAND
Annapolis YVES DELORME *Palais Royal* (410) 224-0015
Baltimore YVES DELORME *Palais Royal* (410) 828-4777
Bethesda YVES DELORME *Palais Royal* (301) 897-5009

MASSACHUSETTS
Boston LINENS ON THE HILL (617) 227-1255
Chatham MIDSUMMER NIGHTS (888) 945-2280
Chestnut Hill SCANDIA DOWN (617) 969-7990
Hingham LA PETITE MAISON (781) 741-8393
Lexington BONSOIR (781) 274-8400
Wellesley BONSOIR (781) 416-2800
Yarmouthport DESIGN WORKS (508) 362-9698

MICHIGAN
Birmingham CRISTIONS (248) 723-3337
Grosse Pointe KRAMER'S (800) 248-8906

MINNESOTA
Edina EURO-AM BED & BATH (612) 920-8038

MISSISSIPPI
Jackson RAY'S FINE LINENS (800) 565-5206

MISSOURI
St. Louis SALLIE (800) 257-9167

NEBRASKA
Omaha THE LINEN GALLERY (402) 399-5242

NEW JERSEY
Far Hills SYDNEY STREET (908) 781-0404
Long Beach Isl. BETWEEN THE SHEETS (609) 361-9297
Pennington ASHTON-WHYTE (609) 737-7171
Red Bank DOWN TO BASICS (800) 822-2135
Saddle River DETAILS & DESIGN (201) 825-4645
Upper Montclair TESORI (973) 655-1511

NEW MEXICO
Santa Fe DOWN AND OUTDOORS (800) 988-4355

NEW YORK
E. Hampton ENGLISH COUNTRY ANTIQUES (516) 329-5
New York GRACIOUS HOME (800) 338-7809
ABC CARPET & HOME (212) 473-3000
HARRIS LEVY, INC. (212) 226-3102
Scarsdale LA DENTELLIERE (914) 723-2902

NORTH CAROLINA
Boone DEWOOLFSON DOWN (800) 833-3696
Charlotte BEDSIDE MANOR, INC. (704) 554-7727
Raleigh LAVENDER AND LACE (919) 828-6007
Wilmington LINENS & LACE (910) 256-4824

OHIO
Aurora THREE ELYSABETHE'S (330) 562-4544
Cincinnati GATTLE'S (800) 634-4369

OKLAHOMA
Tulsa THE DOLPHIN BED & BATH (918) 743-6634

OREGON
Bend AT EASE (541) 330-9627

PENNSYLVANIA
Buckingham BIEN DORMIR (215) 794-9721
Haverford YVES DELORME *Palais Royal* (610) 658-5510
Lancaster BED & BATH AFFAIR, INC. (888) 711-9848
Philadelphia YVES DELORME *Palais Royal* (215) 508-12
Pittsburgh FEATHERS (800) 382-9967
W. Bridgewater BRIDGE STREET SHOP (724) 775-7131

RHODE ISLAND
Newport RUE DE FRANCE (800) 777-0998

SOUTH CAROLINA
Charleston YVES DELORME *Palais Royal* (843) 853-433
Columbia MAIS OUI, LTD. (800) 850-7164
Greenville CHRISTA'S (864) 242-0025
Hilton Head DEWOOLFSON DOWN (888) 833-3696

TENNESSEE
Chattanooga YVES DELORME *Palais Royal* (423) 265-40

TEXAS
Dallas THE LINEN GALLERY (214) 522-6700
Houston LONGORIA COLLECTION (713) 621-4241
San Antonio LIN MARCHE (210) 826-6771

VERMONT
Manchester YVES DELORME *Palais Royal* (802) 366-49

VIRGINIA
Alexandria YVES DELORME *Palais Royal* (703) 549-660
Charlottesville YVES DELORME *Palais Royal* (804) 979-4
McLean YVES DELORME *Palais Royal* (703) 356-3085
Richmond YVES DELORME *Palais Royal* (804) 353-87
Va. Beach YVES DELORME *Palais Royal* (757) 425-696

WASHINGTON
Bellevue SCANDIA DOWN (800) 309-3696

WISCONSIN
Kohler PAST BASKET (800) 401-9820

WYOMING
Jackson Hole SCANDIA DOWN SHOP (800) 733-1038

CANADA
FOR INFORMATION PLEASE CALL 1 (888) 233-2284

Yves Delorme
PARIS



Art Collection.

Who says fine art must hang on walls? Consider our Lamplight Lane Collection, smartly appointed and romantically styled to capture the spirit of Thomas Kinkade's light-infused artistry. Each heirloom quality piece is crafted in solid wood to fulfill your highest expectations for beauty and function. To see the entire collection and locate an authorized dealer near you, call 1-800-242-1671, or visit us at www.kincaidfurniture.com.

THOMAS KINKADE
Home Furnishings Collection
by Kincaid

KINCAID
TOMORROW'S HEIRLOOMS
A La-Z-Boy® Company

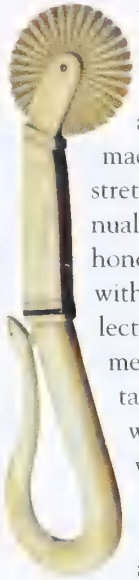
© 1999 Thomas Kinkade, Media Arts Group Inc., San Jose, CA

WHALE HO!

That cry set off the chase, but when there was no prey in sight Nantucket sailors were busy with ingenious crafts, now on display at Manhattan's Winter Antiques Show

By Christine Pittel



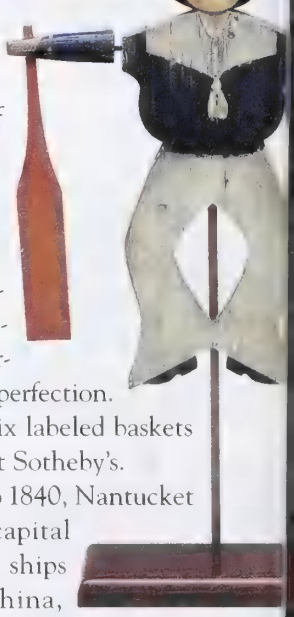


Happy to keep a clean hearth and a husband at sea, independent Nantucket wives received gifts like this pie crimper carved from a whale's tooth (right) when the men came home. Counterclockwise, from below: Nesting lightship baskets, c. 1870. Sailor boy whirligig. Captain's illustration from a ship's logs.

The etched image of a spouting whale on ivory or the deftly wrought curve of a basket seem worthy of an accomplished artist, yet these distinctive artifacts were made by ordinary sailors, whiling away long stretches of time at sea. This year, the 46th annual Winter Antiques Show in New York City honors the Nantucket Historical Association with a special exhibition of works from its collection, including scrimshaw, whaling implements, and meticulous ships' logs kept by captains. The more familiar craftwork associated with women—cross-stitched samplers and watercolor sketches—is also represented, but in Nantucket a role reversal occurred. A whaling expedition could last for years, and while the men were away, many wives not only managed households but also ran businesses, enjoying a degree of freedom and responsibility far ahead of their sisters deep on the mainland.



Meanwhile, their husbands on board ship were honing their handiwork, etching scenes of seagulls and schooners onto whale's teeth and carving clothespins out of whalebone. Periods of intense labor—when they were actually hunting and processing whales—alternated with months of boredom when there were no schools to be seen and only the sails to mend. All the best-known Nantucket crafts were the product of lonesome, confined men. The crew of the South Shoal lightship, stationed 20 miles off the eastern coast of Nantucket to warn ships off the rocks, spent their idle hours weaving the first "lightship baskets," utilitarian objects with a Shaker-like simplicity and perfection. In 1994 a nest of six labeled baskets sold for $118,000 at Sotheby's.



From 1740 to 1840, Nantucket was the whaling capital of the world, with ships heading off to China, Africa, Antarctica, India, and the South Sea. The prized oil of the sperm whale lubricated machinery and burned brighter and cleaner than any other kind of illumination. But the industry died out after the advent of petroleum, and the island languished until it was rediscovered by tourists in the 1870s. Recognizing its fragile heritage that needed to be preserved, townspeople founded the Nantucket Historical Association in 1894 and the society now owns 25 historic properties, including the Whaling Museum and a research center holding documents dating from 1650 to the present.

"I believe in educating people to place value on antiquity," says Dorothy Slover, president of the association and spearhead of a $5 million capital campaign—ambitious for a small island of 9,000 year-round residents. "Anyone who buys a centuries-old gray-shingled house on Nantucket is making a commitment to a piece of history. We want to encourage people to appreciate that so they will preserve their own houses." With the loan of some forty objects to the Winter Antiques Show, the NHA is furthering its goal while sharing one of America's unique cultural patrimonies. ■



Now your kitchen will stand out. (Instead of your refrigerator.)

Presenting GE's CustomStyle™ Refrigerators.

Nothing transforms your kitchen like the remarkable design of GE's CustomStyle Refrigerators.

They give you the beautiful built-in look of a custom kitchen you've always wanted without the hassle of renovation. Because unlike other refrigerators, the CustomStyle Refrigerators don't stick out. Sleeker on the outside and wider on the inside, they fit better in your kitchen, giving you the look of a custom built-in unit.



And GE is the first brand to design a complete line of refrigerators to match your style—whether it's top-mount, side-by-side, stainless, trim kit or free standing.

So you get a refrigerator that blends in physically and fashionably, giving you the kitchen you've always wanted without the hassle.

GE's innovative CustomStyle Refrigerators. Outstanding because they don't stand out.

Profile Performance™

We bring good things to life.



©1999 La-Z-Boy Incorporated

Anyone can make furniture that goes with your carpeting. We make furniture that goes with your life.

LA-Z-BOY

We Make The Rooms That Make A Home.

MAKE A HOME for your free La-Z-Boy Home Furnishings Kit. www.lazboy.com

House Beautiful
FEBRUARY 2000



REVVING UP THE RAINBOW

hat's new about color today? In the large, theoretical lm, nothing. Color has always been essential to setting a od, and what could alter that?

But in the small, practical realm, where ordinary people e their day-to-day lives, we see exciting changes. After a ade of decorating dominated by white on off-white, with hot of beige, it appears that rich color is making a come-k. In this issue, you will see rooms, houses, even table set-gs across the country and in Europe where true hues play ajor role.

True hues applied boldly—as in the Paris flat of designer-iler Patrice Gruffaz, who wasn't satisfied with his salon thed in red-and-white toile until he added scarlet uphol-y. As in the Connecticut house by Keller Donovan, in ich every room has its own palette: yellow, green, navy e. As in the Boston apartment of young Mary-Taylor McGee, which appears on our cover—a place where she takes her color cues from plums and eggplants, lemons and mangoes, and doesn't blink at painting antique wood.

Our architecture story shows a meandering complex in West Virginia, owned by the former governor of the state, with an exterior painted segmentally in the strong shades of autumn leaves. One of our three kitchens draws its scheme from pumpkins, citrons, and sage; another stars a vivid stained-glass window.

Another immutable truth about color is that our reactions to it are intensely personal. That's why a room that puts me in good spirits (probably containing some orange) might make you nervous. That's why there will never be one right way for everyone. But when you leaf through this bright issue, which also includes a few serene settings, I think you may see something that suits your present mood perfectly.

Louis Oliver Gropp

EDITOR IN CHIEF

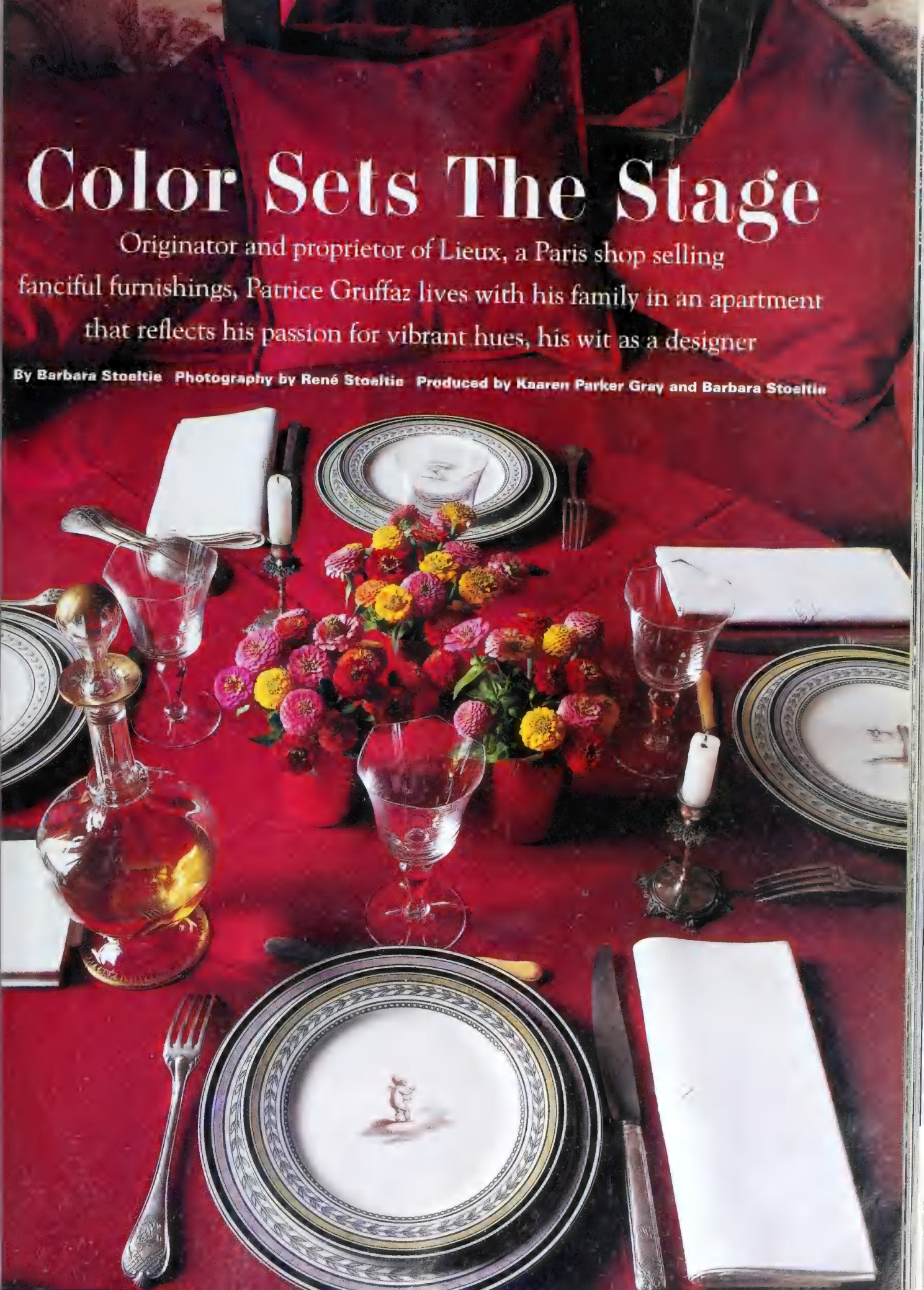


Three walls in the drawing room are covered with toile de Jouy, La Dame du Lac by Lauer. This corner is sometimes used as an intimate dining area. On the table (opposite), early-20th-century plates are Limoges. Tablecloth and cushions are wool from the Marché Saint-Pierre.

Color Sets The Stage

Originator and proprietor of Lieux, a Paris shop selling fanciful furnishings, Patrice Gruffaz lives with his family in an apartment that reflects his passion for vibrant hues, his wit as a designer

By Barbara Stoeltie Photography by René Stoeltie Produced by Kaaren Parker Gray and Barbara Stoeltie





Patrice Gruffaz appears to change the decor of his apartment as readily as he changes his socks





The concierge and other residents of the apartment building near the Luxembourg Gardens are accustomed to the bustle of furniture movers, painters, plasterers, upholsterers, carpenters, plumbers, and electricians to and from the top floor. They all know that their upstairs neighbor, Patrice Gruffaz, creator of out-of-the-ordinary objects and furniture, views his home as an ever-changing stage set.

Ten years ago Gruffaz and Philippe Renaud, sharing a vision of contemporary design, founded Lieux, producing surprising, unpretentious furniture collections full of humor. Spiral lamps topped with brightly colored shades baptized Lampe Affolée (collapsing lamp), candlesticks decorated with small bronze rabbits, metal and rough wood chairs with wings of chicken feathers, plates squirming with trompe l'oeil snakes, and crystal goblets with bases containing plump red hearts burst forth from the workshops of the Patrice-Philippe partnership. Sans Renaud today, Lieux continues to produce witty things that it sells along with the work of other designers in the long and narrow shop on the Boulevard Henri IV, just a stone's throw from the Place de la Bastille.

Gruffaz appears to change the decor of his apartment as readily as he changes his socks. His wife, Isabelle, daughter, Pauline, and son, Adrien, know this all too well, and it is sufficient for Patrice to stare a moment too long at his surroundings for his family to exchange meaningful looks and moan: "*Ah non, pour l'amour de Dieu, pas de changement!*" (Oh no, for Heaven's sake, not another change!) Recently Gruffaz had the salon painted fire-engine red while his family was away, but the painters were quickly summoned back for the sake of marital harmony.

Unrepentant, Patrice still makes no secret of his fondness for vibrant colors, everywhere and in every shade. However, his obsession with vivid color had nothing to do with Lieux's initial success; its name was synonymous with undressed wood daubed with white. Gruffaz has not renounced his beige beginnings, keeping the paneling on the far wall of his drawing room and the plank bookcases chalky white, and placing white furniture and accessories throughout the rooms.

The dining area, now installed in the entrance

The bedroom alcove (opposite) is strongly green with generous white accents. Canopied bed is by Lieux, as is the plank and iron table in the foreground. Restauration chairs are cherry wood. Corallike sconce (detail, above left) in white resin by Roberto Bergero. Above right: Checked cushion dates from the 1960s.



The dining room's resin chandelier by Roberto Bergero has a plastic shade. Gondola chairs are from Gruffaz's line. Opposite: Behind the 19th-century alabaster vase on a tole Lieux table, Patrice Gruffaz has drawn a similar urn in wet stucco on a screen from his shop.

They give informal dinner parties and generally treat their apartment like a convivial country house





hall, has been furnished with a Lieux table and Lieux chairs—copies of 1920s Restauration-style pieces—and in the evening the whole scene is dramatically lit by Roberto Bergero's extraordinary chandelier resembling a cluster of white coral under a huge transparent shade. The briefly red walls in the salon are now covered by a thick layer of matte-finish lime-green, the ideal backdrop for family treasures such as a pair of cloisonné vases, an 18th-century commode, an Empire pedestal table, gilded bronze urns, and Louis Seize armchairs by Sené.

"What I want," he explains, "is a kind of maquillage. I tried to give these rooms a special charm based on classical elements, but with details that come as a surprise." In surprises he has not stinted. Aside from the color, there are the latest Gruffaz creations to admire such as a silhouettelike urn full of orchids, a beautiful table setting *à l'antique* designed in collaboration with the Manufacture Royale de Limoges, and, in the bedroom, a tall and elegant iron canopy bed hung with striped fabric from the famous Marché Saint-Pierre in Montmartre and bedecked with cushions embroidered by Lesage.

Of course there are a few envious folk who might claim that the Gruffaz apartment is really a showroom for his Lieux designs. They would be wrong. Isabelle Gruffaz has lived in the building for almost half a century, initially on the third floor with her parents, and in this unusual and refined decor, Isabelle and Patrice and their children live a relaxed family life. They continue to conduct a long love affair with the nearby Luxembourg Gardens.

The Gruffazes give countless informal dinner parties, cheerfully receive swarms of young Adrien's and Pauline's friends, and generally treat their apartment like a warm, convivial country house. A special country house, that is, enhanced by extraordinary objects and furniture, inflamed by a passion for color, and made a conversation piece by the clever creations of Patrice Gruffaz.

Patrice Gruffaz (above left) in his favorite color is seen in a literally winged chair of his design. Materials are iron, wood, chicken feathers. Above right: Even the acorns on the tiebacks of the drawing room's canopied daybed are red. Opposite: At the far end of the mostly toile-walled drawing room, Gruffaz put up vertical planks. Cardboard electrified chandelier is by Amélie Dillemann. Chest of drawers is Régence, as is mirror above.

When these gentle grays and rough granites meet with glass and wood, they meld in a neat cohesion of earth and air and sky



Free Spirit

For her clients, Los Angeles decorator Kathryn Ireland designs effortlessly stylish and utterly comfortable houses—much like her own, where she mixes colors and patterns with abandon

By Christine Pittel
Photography by Tim Beddow
Produced by Beverly McGuire Schnur





"All my rooms have a touch of red," says Kathryn Ireland, pointing out the lampshades (right) that enliven the neutral background in her living room. Sofas are upholstered in Tan Solid and Tan Ticking, available at Kathryn Ireland Fabrics. The square topper on the round table is Oahu by Raoul Textiles. Above: Found at a junk shop, the collection of 17th-century copperplate engravings of Jesuit priests is hung haphazardly. "I prefer not to measure," she says.



Radiantly disheveled with windblown hair and a relaxed smile, Kathryn Ireland looks as if she has just come in from riding her mare across the moors. But because this is Los Angeles, her mode of transportation is more likely to be a station wagon packed with fabric bolts, flea-market finds, and three noisy boys—ages 10, 8, and 6—who need to be ferried from school to football practice. "My family comes first but you're next," says the no-nonsense, British-born designer to her clients, a lustrous list that includes actor Steve Martin, producer Lorne Michaels, and author Caroline Kennedy Schlossberg. What they want from her is warmth and simplicity combined with nonchalant glamour—rooms that betray no hint of a decorator and can accommodate an active family; rooms, in fact, much like Ireland's own.

"I understand comfort," says the self-taught designer, who lives in a 1920s Spanish-style stucco house with a red-tiled roof and blue-gray shutters. The sofas in the living room are soft and commodious, the old Balinese daybed that serves as a coffee table is big enough for drinks and dominoes in front of the fire, and the round table by the arched doorway is laden with a tempting array of books. But this is not the typical English brand of country house clutter. "I prefer things to be organized," says Ireland. "I don't keep stuff around that I don't use." In this casual atmosphere, a few good pieces like the early-18th-century Italian marquetry commode lend an air of quiet grandeur. "There are two sides to my personality," says the designer. "If only I could be a hippie *and* live in a stately home."

When she opened her first shop nine years ago, she sold the kind of bric-a-brac that was hard to find in Los Angeles at the time—toleware trays, tartan tablecloths, bits and pieces of vintage fabric made into throw pillows. She was willing to run up a pair of curtains for a customer and soon she was asked to decorate entire houses. "I thought it was wrong that ordinary people didn't have access to the design center, so I decided to do my own line of fabrics," explains Ireland. She took her first pattern from a favorite 18th-century French quilt that wasn't going to last much longer with the boys jumping on it as they climbed into her bed. Hand-printed on hemp, which is remarkably durable, her paisleys and florals and ticking stripes blend nostalgic allure and contemporary color—lime green, maroon, French blue, and lemon yellow coexisting. She keeps building up her line with new patterns that play on the same colors, so customers can come back to her showroom a year later and find something to brighten up the mix. "I want to show people how easy it is to decorate," says Ireland. "Don't worry about making it perfect. Perfection is sterile. You want a home that has soul."





Kathryn Ireland specializes in family homes. Clockwise from top left: Rollerblading with her brood. Her own Ikat Stripe on the dining room curtains and Ogee on the chairs. French pottery and Mexican tiles in the kitchen. Husband Gary Weis and the boys. Cast-iron railing becomes a lamp stand. Quilt patchwork curtains in the family room. The front entry. Center: Red Quilt drapes the terrace table.













"When I was a little girl, purple and orange were my favorite colors—not the usual pink. I still like strong shades and use them everywhere. My bed is draped in red—and it's big enough for the whole family on a Sunday morning"







"I love canopies but I could picture the boys climbing a fourposter and the whole thing toppling," says Kathryn Ireland, who hung a canopy (opposite) from the ceiling instead. The red lining is from Raoul Textiles, pillows and quilt are a patchwork of her own fabrics. This page, clockwise from top right: Red Tulip curtains. Green Ikat Floral for the housekeeper. Ireland and terriers on the terrace.



Plummy Accents

"It's not a color people think of, at least in Boston," says designer Mary-Taylor McGee, "but plum is really a neutral: There's hardly a color it doesn't work with." In her one-bedroom apartment in Back Bay, this young Southerner creates a flexible glamour with French furnishings that move about on a whim and sumptuous fabrics in colors that "pop out." She says, "I once changed my yellow chair pillows to cream because peonies were in season."

By June Kurt
Photography by Thibault Jeanson
Produced by Carolyn Englefield



A mirror-studded sunburst (above) and a quirky foot rest appealed to Mary-Taylor McGee's affluent instincts, but her grandmother's little [illegible] chest is equally treasured. Opposite: Her [illegible] in luxurious fabrics include aube[illegible] quilt on loveseat, violet satin on Louis X[illegible] chocolate stripe, all Clarence House [illegible] suede, Hinson & Co.





It's hard to take tradition out of a Southerner, even when she's far away. Growing up in Tennessee with a mother who collected French antiques gave Mary-Taylor McGee an indelible fondness for French crystal sconces and limber Louis chairs that seem to rest on tiptoe. "But when my Dad gave me six Louis XV cane-backed chairs and I had them stripped and painted stark white, my mother was appalled," says McGee.

Most of her other Gallic furnishings have been painted white or cream as well. In her big living room in Boston, the cane-backed chairs float about from conversation group to dining table as needed, often wearing pillows of rich plum satin damask. Except that one day Mary-Taylor tossed a lemon and a mango on the plum [illegible] and discovered other accent colors for chair pillows. [illegible] the dramatic way these colors punch out [illegible] designer. Look closely and you'll find the purple shade on a bergère and loveseat don't exactly match: "All the more interesting," says McGee.

Almost thirty, she came to Boston eight years ago with a degree in interior design and a determination "not to do things by formula." Though her sun-drenched 26-by-16-foot living room may be grand, the rest of the apartment carved from this 19th-century townhouse is not. Like all designers, McGee is constantly, restlessly, changing things around—"the only way," she says, "to test and learn." But in anybody's small apartment, flexibility is a necessity. At one end of this living room, the dining table doubles as a work table; the huge round ottoman McGee designed can hold books, serving trays, or guests.

And yes, there are cherished antiques and a warm undercurrent of tradition here; but what delights McGee is filtering that legacy for a new time.

When it comes to florals, Mary-Taylor McGee admits, "I'd rather have the real thing, in vases." In a long, narrow bedroom, a tray table serves to hold jewelry and makeup. Custom embroidered pillow shams on bed and organdy table cloth (opposite), Léron. On that table, gold-rimmed Venetian glasses, chargers, Royal Doulton dessert plates, Devonia: Antiques for Dining.

FOR MORE DETAILS, SEE READER INFORMATION





Removing a top tier of shelves on either side of the fireplace in Ric and Stephanie Barbatelli's living room left spaces that needed "huge gestures," says designer Keller Donovan, who cut a map of Paris into sixty pieces, framed and hung them. The chandelier, another big statement, is raised and lowered by pulley to light candles.

WHITENESS AND SPACE

The woodwork and painted walls lack pigment and the arrangements lack clutter, yet this house decorated by Keller Donovan is filled with color and comfort



"Sunflower yellow would be too strong in an ordinary room," says Keller Donovan, "but here [opposite] it's toned down by all the air around it." Clockwise from top left: Donovan tried dark colors for the front door but switched to the living room's yellow "because the exterior is simple and needs a spark." French touch: a profile of Marianne, symbol of La République. View from second-floor balcony. Mirror is Donovan's design. Yellow fabric, Watkins and Fonthill; Canovas stripe.



By Elizabeth H. Hunter Photography by Gabi Zimmerman Produced by Carolyn Soll

"We moved fast," says interior designer Keller Donovan about the weekend house he decorated in just nine months for Stephanie and Ric Barbatelli. "That's a sign I was enjoying it." His clients appreciated Donovan's speed, although they found him such good company that they were almost sorry the job was over. More than anything, they are pleased with the way he has made them comfortable in their rural Connecticut postwar house, where they had initially lived for six months without ever feeling at home.

Donovan worked his magic with clear, fresh colors and straightforward solutions—often simple, such as taking down the tall bookcases on either side of the living room fireplace. "The shelves were the wrong height and would have been impossible to fill," he says. But the designer also knows when grandiosity is called for, and in that high-ceilinged room he hung an overscale chandelier and a huge cut-up map of Paris.

The Barbatellis, owners of E. Braun, an upscale linens shop on Madison Avenue, are grateful that Donovan was ab to work with what they had, from French country tiles in t kitchen (actually too fussy for the designer's taste) to repr duction furniture from Ric's parents. But what the coup liked best was the designer's room arrangements. "He walk in and after five minutes had suggestions for several of o biggest problems," says Stephanie. "One was an awkward gu room with the bed shoved into a corner." Donovan solved th problem by closing up a closet to make a wall for the bed– radical idea for most people and especially for storage-depriv Manhattan dwellers. The master bedroom also requir sleight-of-hand in placing the bed.

The greatest problem was a living room in which the fi niture grouping wasted space and discouraged sociability. "W had all the seating in front of the hearth the way we thoug you're supposed to," says Stephanie, but Donovan pointed o that this scheme doesn't work when the chimneypiece co







's a long wall. So he moved the major seating to one end of e room, leaving the other free for dining.

"Good design often means breaking rules," says the signer, who also went against custom to use a different color every room. "Each space is completely separate, so each can ve its own personality," says Donovan. He chose sunflower low for the living-dining room to brighten it in summer en trees shade it; navy blue for the breakfast-sitting room ecause we needed a strong color to tone down the tiles in kitchen"; pale blue for the master bedroom; and a fantasy green-and-white toile in the guest room.

Although the house is saturated with color, it is not m paint. All walls are white except those in the bedrooms, which are papered. "Color is freshest when surrounded by white," says Donovan. He likens whiteness to the space with which he envelops each sofa and chair and important decorative object. "Every piece should stand alone," he says. "Otherwise rooms look cluttered." The decorating is so crisp and fresh that Ric says, "Even though the house and furniture are traditional, the place feels contemporary."

Donovan pulled off the kind of dramatic transformation usually associated with drastic renovation without demolishing a single wall. "One reason the job went so fast was that we made a decision *not* to remodel," the designer explains. "A country house is something to enjoy on the weekends. Why tie up your time and money in replastering?"

"To call the area next to the kitchen [opposite] a breakfast room is too limiting," says Keller Donovan, "because it's sed for so many things. Guests congregate here before dinner parties, for example." Donovan included several good places sit—the wing chair, inherited from Ric's parents, the banquette, and rattan chairs from Bielecky Brothers. In the kitchen (above), Provençal tiles could have seemed cute but Donovan sharpened them with gutsy blue-and-white checks from tkins and Fonthill. Top left: Ric and Stephanie Barbatelli at the front door. Top right: More wicker chairs on the terrace.



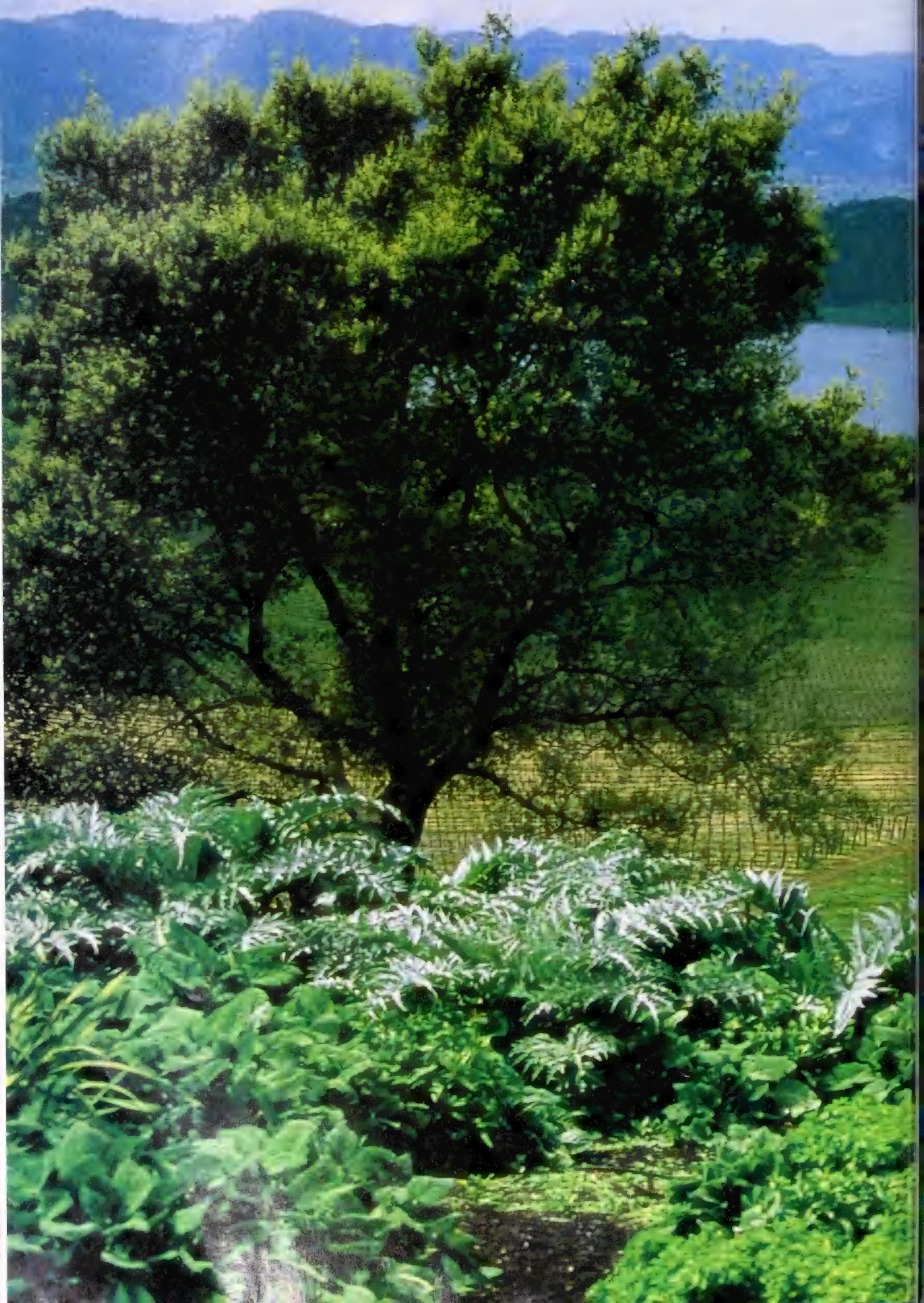




"Although the Barbatellis encouraged me to be as creative as possible," says Keller Donovan, "I had to ask them to trust me on the guest room." Now they agree with Donovan that a guest room (opposite) should have its own completely different look. Toile from Watkins and Fonthill; bed linens from E. Braun. The master bedroom (top) had no good wall for the bed, so Donovan created one with a screen: "Nothing is better than a bed near the center of the room." Dressmaker details on headboard make up for the room's lack of architectural interest. Stephanie Barbatelli designed bed linens to go with fabric from Schumacher. Behind the screen (above left) is a d[illegible]ing room. Armoire opposite the bed (above right) holds a television.

FOR MORE OF THIS HOME, SEE READER INFORMATION

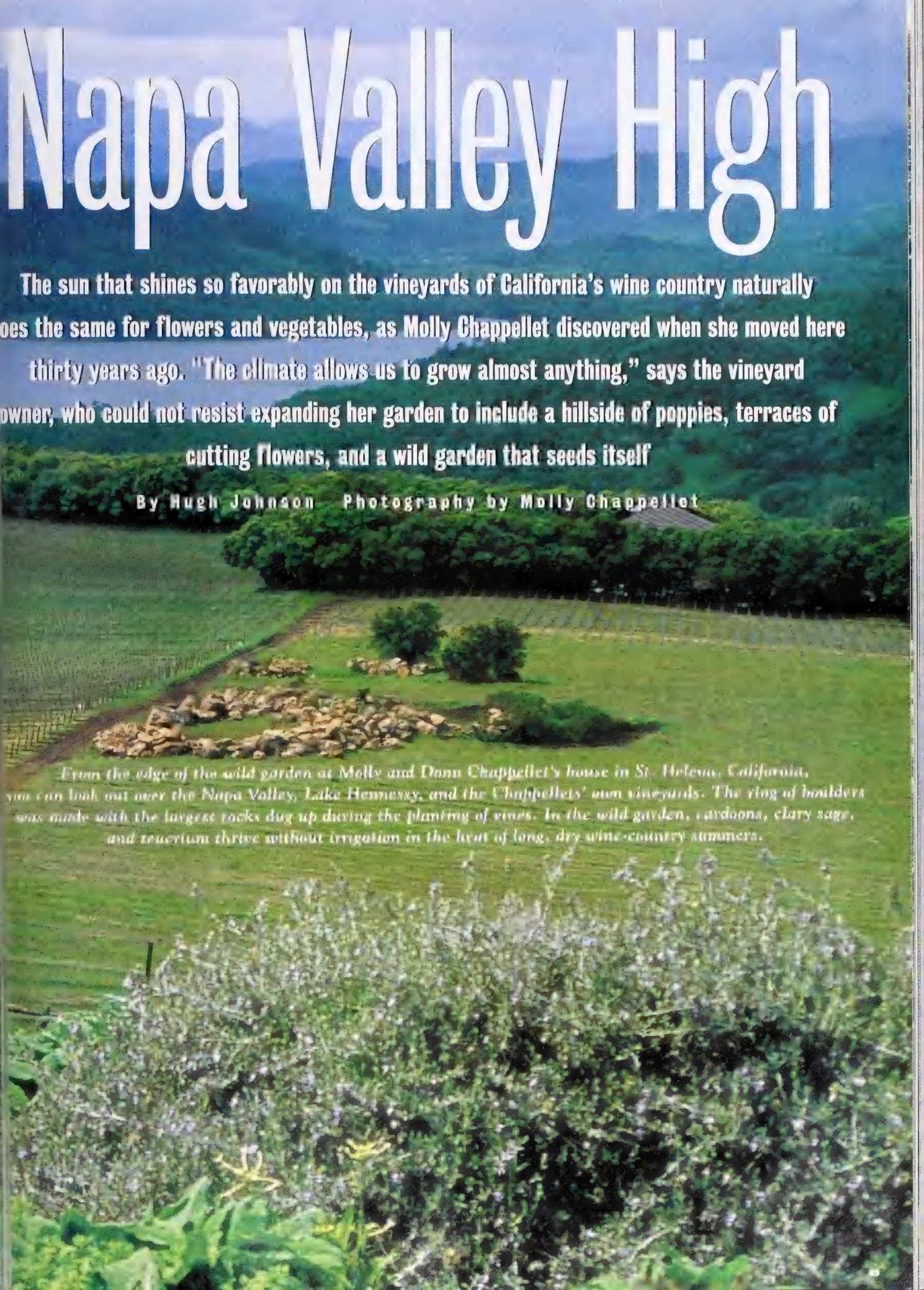




Napa Valley High

The sun that shines so favorably on the vineyards of California's wine country naturally does the same for flowers and vegetables, as Molly Chappellet discovered when she moved here thirty years ago. "The climate allows us to grow almost anything," says the vineyard owner, who could not resist expanding her garden to include a hillside of poppies, terraces of cutting flowers, and a wild garden that seeds itself

By Hugh Johnson Photography by Molly Chappellet



From the edge of the wild garden at Molly and Donn Chappellet's house in St. Helena, California, you can look out over the Napa Valley, Lake Hennessy, and the Chappellets' own vineyards. The ring of boulders was made with the largest rocks dug up during the planting of vines. In the wild garden, cardoons, clary sage, and teucrium thrive without irrigation in the heat of long, dry wine-country summers.



Molly and Donn Chappellet's grandson, Londo
picking clary sage in the wild garden, where fennel a
nicotiana grow up to ten feet tall. Opposite, clockwise from t
left: The Chappellet children built retaining walls with ston
cleared from the vineyards. Leeks rise from beds of Californ
poppies and nepeta 'Six Hills Giant.' In the vegetable garde
rows of lavender alternate with rows of 'Dark Opal' ba
and bright green lettuce. The old wine cellar, now roofle
with ivy and Jasminum polyanthum festooning its wall
is one of the most enchanting spots in Molly's garde

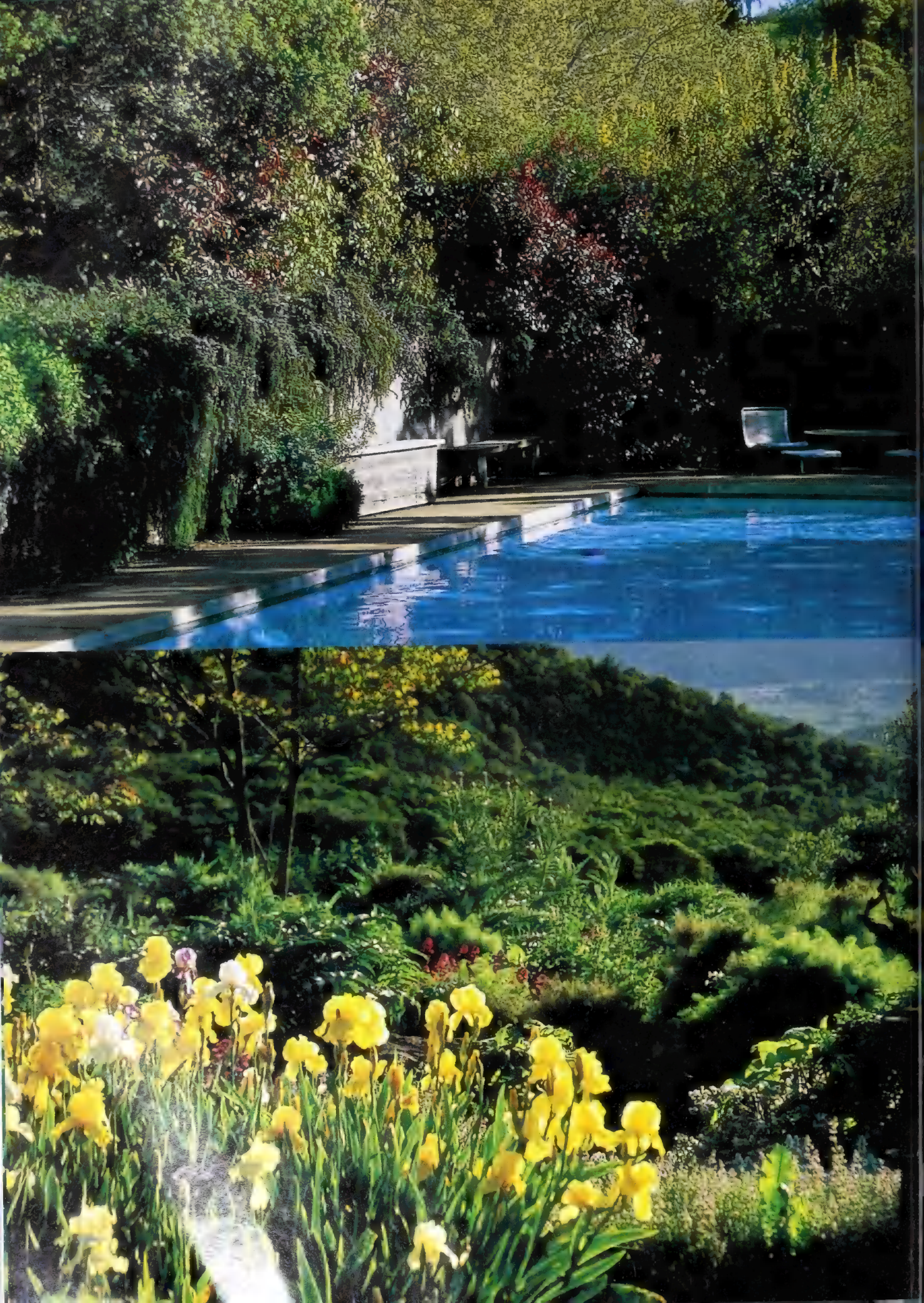


ritchard Hill is so high above Napa Valley that from its pper meadows you can see south to the Golden Gate Bridge San Francisco. And from Molly and Donn Chappellet's rawling ranch house near the top, your eyes are drawn down ross a vast amphitheater of vineyard to the green waters of ke Hennessy, then up to hills that roll north to Oregon.

The Chappellet domain—house, winery, vineyard—ems to ride the spine of coastal California. Their drive winds through sun and shadow, meadow and wood. At 800 feet u glimpse regimented vine rows. Another 800 feet and you rst from a dense, dark grove of live oaks, buckeyes, and drone into the big-sky space around the house. To the right nds a high bank of olive trees and Italian cypresses, the ssic Tuscan formula. To the left, if you can drag your eyes m the view, is Molly Chappellet's vegetable garden, a gen- us semicircle lapping the terrace with rows of light green tuce and purple cabbage, marigolds and corn, and a pump- n patch where orange, white, jade, apricot, and celadon bes and rhomboids emerge in fall from their luscious leaves.

Chappellet, an author and photographer, is passionate about vegetables: "They can make a more spectacular planting than flowers." When she began here thirty years ago, her garden was a survival patch to feed her six children, farm help, and visitors. As the garden changed and grew—to include an olive hill, swimming pool, and large dining terrace—she tried to defer to the vista, using "the rounded forms we saw in the hills and choosing colors to echo the gray-greens of the oaks and the lavender of the mountains. But," she confesses, "like all gardeners I am sometimes out of control."

About nine years ago, when Chappellet was working on her first book, *A Vineyard Garden* (her latest is *Gardens of the Wine Country*), the artichokes and fennel cast their seeds beyond the vegetable beds into an area at the edge of the vineyard. "I was overcome by the beauty of it," she says. From then on she encouraged volunteers—-plants like clary sage, nicotiana, valerian, and salvias that seed themselves. "To me it's the most exciting part of the landscape." This wild garden, as Chappellet calls it, thrives on neglect and requires no irrigation: "I stand by and watch the show, only editing to keep some rhythm in the wildness."



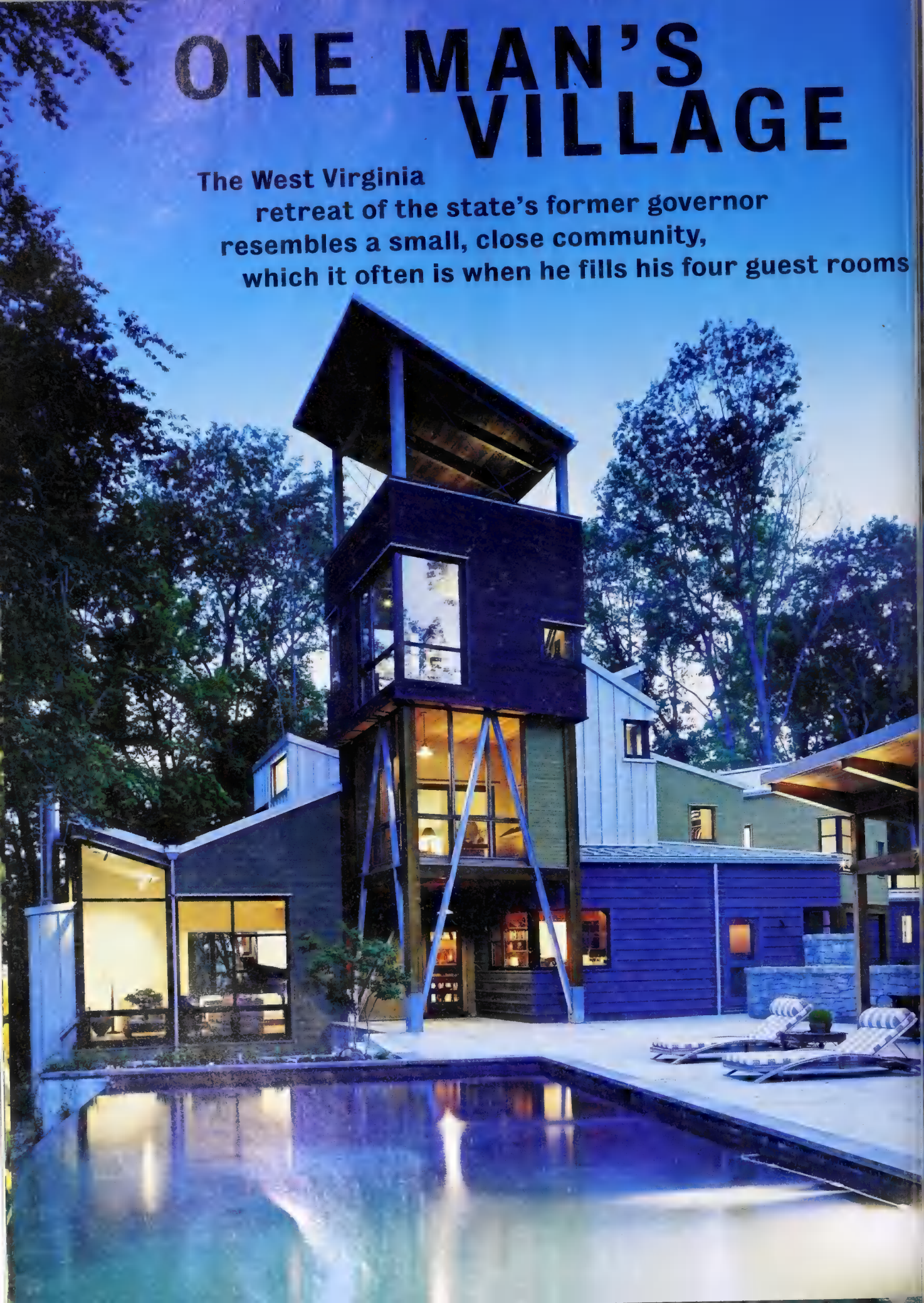


Clockwise, from top left: Prostrate rosemary curtains the swimming pool wall. On the hillside below the vineyard, Molly Chappellet planted olive trees, tall cypresses, lavender which she clips into mounds, and rosemary edging. The 100-foot bank of Matilija poppies (Romneya coulteri) began with just five plants. Chappellet put golden bearded irises where the afternoon sun would shine through their translucent petals.

FOR MORE DETAILS, SEE READER INFORMATION

ONE MAN'S VILLAGE

The West Virginia retreat of the state's former governor resembles a small, close community, which it often is when he fills his four guest rooms





BY SUSAN ZEVON PHOTOGRAPHY BY PETER AARON/ESTO

n his last year as governor of West Virginia, Gaston Caperton ought 28 acres in the eastern panhandle of the state. After eaving office in 1997, he would be working in New York City ut he wanted to maintain a strong connection to his native tate, which he had governed for two terms. Comfortably acces- ible to New York and Washington, D.C., the Caperton property s reached by a rural tree-lined road and stretches across a neadow to a dense deciduous forest along the Potomac River.

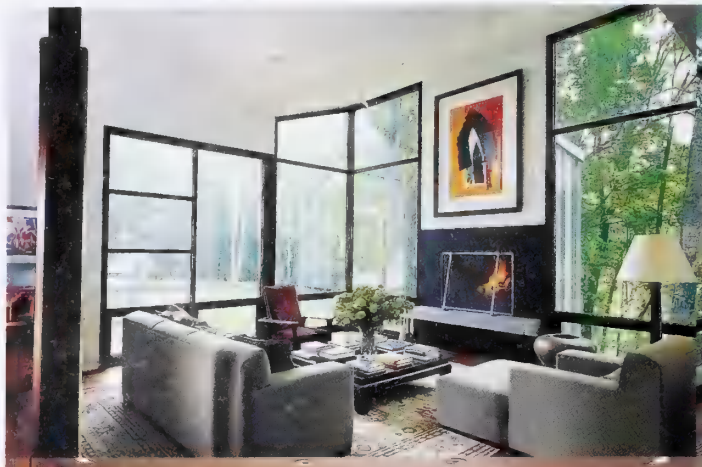
Caperton, an art collector with a strong interest in archi- ecture, commissioned Fernau and Hartman, a Berkeley, Cali- ornia–based partnership he admired, after discovering that aura Hartman was a West Virginian. In addition to wanting a lace that would let him savor his land, the nearby river, and he distant mountains, the governor—who has two grown hildren—had three requirements for the house. Hartman ecalls, "Gaston specified a tower for contemplation; a gallery or his collection of West Virginian art; and a dining room, itchen, and library that would work well together for infor- aal entertaining." Caperton says, "Fernau and Hartman know ow to listen and they understand the area's traditions."

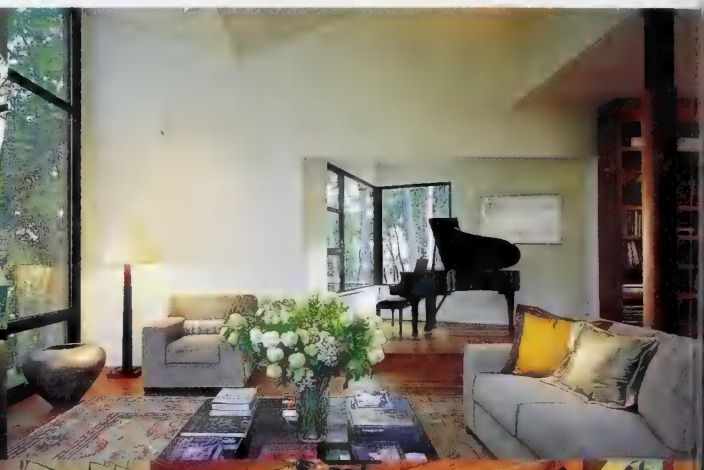
They built him a house that is as conducive to the plea- sures of solitude as it is hospitable to guests. The group of shed- like structures, reminiscent of local farm buildings, angle around a grassy courtyard (see plan, overleaf) responding to the shape of the high Potomac bluff on which they stand. The garage is linked to the main entrance and a den that houses the stairway up to two of the property's four guest rooms (two others occupy outbuildings). The circulation spine-cum-picture gallery continues to the main social unit where the kitchen, dining, and living rooms open to one another. Adja- cent this living area rises a small tower with its own staircase to a master bedroom where a bed on wheels can be rolled out to a sleeping porch. Topping the master suite are a study and open deck. A summer living room with its own fireplace and kitchen adjoins the pool patio.

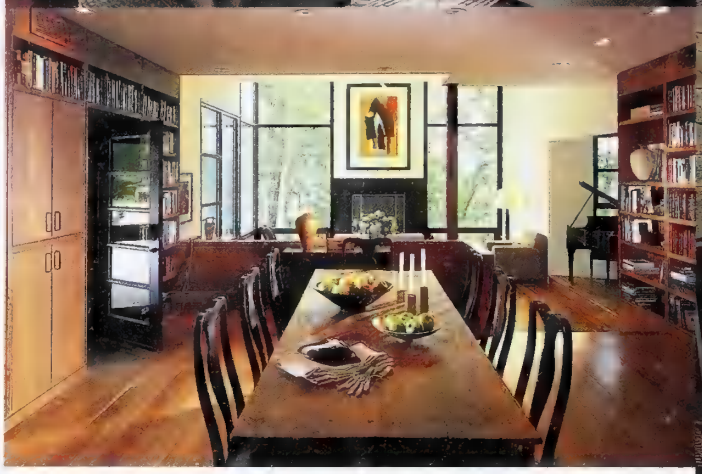
"Every moment of the day and every season of the year, the light is just where I want it," Caperton says. "I get floods of sunshine early in the morning when I climb up to my study. In the summer the trees screen the pool and provide privacy, and in the winter it is nice to put on a sweater, light a fire in the living room, and look out at the river through the branches of the bare trees."

From the road (below), the house resembles a small, colorful village. The warm hues brighten the winter landscape nd recede into the trees the rest of the year. Above: From the left are seen the living wing with master suite and tower; the entrance section with den and guest rooms above; one of the gallery links; the garage. Opposite: After sundown.



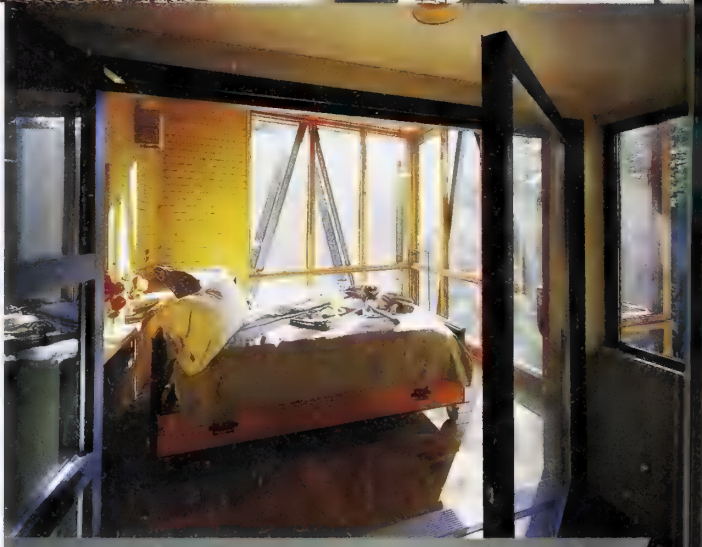




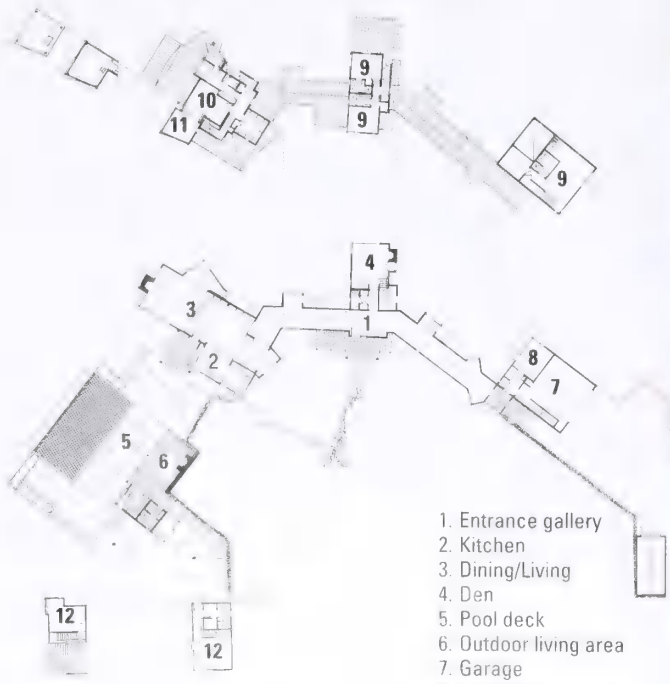




Having admired gallery owner Andrea Marquit Clagett's use of art in her own home, Gaston Caperton asked for her decorating help. Clockwise from top left: Motherwell lithograph above the living room mantel. Corner windows light piano. Summer living room adjoins pool terrace. Bed on wheels. Treetop shower in master bath. Japanese dining table flanked by bookcases.







1. Entrance gallery
2. Kitchen
3. Dining/Living
4. Den
5. Pool deck
6. Outdoor living area
7. Garage
8. Laundry/exercise
9. Guest bedroom
10. Master bedroom
11. Sleeping porch
12. Guesthouse



Whenever possible, the architects chose local materials. Native stone is used for walls that link the main building with the master tower, the guesthouse, and the garage as well as for the outdoor fireplace.



"IT TOOK A LEAP OF FAITH TO LET MY ARCHITECTS PAINT THE HOUSE FOUR COLORS AS THEY SUGGESTED, BUT MY FAITH WAS CERTAINLY WELL PLACED"



The house is framed in West Virginia oak, augmented with steel braces where necessary. Reading the tower from the top down, one finds an open observatory deck, red-sheathed study, yellow-sheathed master suite. Metal-clad shed clinging to the tower houses the staircase. Opposite: The standing-seam metal roofs are seen in their complex configuration from the tower deck.

FOR MORE LIKE THIS, SEE READER INFORMATION

KITCHENS

Color is the secret ingredient that makes these three kitchens a feast for the eyes. From traditional to contemporary, each serves up an enticing palette for the palate



Pumpkin, sage, and citron—the colors designer Connie Beale used for a kitchen in a New York suburb—look good enough to eat. Her clients, a young couple with two children, favor Mediterranean



hues, and Beale was happy t oblige in this 700-square-foo remodeling. Joining a sma kitchen, breakfast room, an passageway, Beale tied every thing together with terra cotta flooring and composit countertops. Thermado range, Elkay sink, Groh faucets, Sub-Zero refrigerato and freezer, Bosch dishwashe Curtain and banquette cush ion fabric, Lee Jofa.



For the 1999 French Showhouse in New York, designer Christopher Coleman transformed the butler's pantry of an Upper East Side brownstone into what he calls "a loftlike kitchen in a small space." Gutting the 7½-by-12-foot room of its old cabinetry, Coleman mirrored one narrow wall and ran a bold stripe down the center of the vinyl-laminated wood-veneer flooring to increase the illusion of length. The 9½-foot ceiling is emphasized by undercounter cabinets from Ikea, and a row of lampshade-shaped lighting fixtures hangs high above them. But the focal point is a window of brightly colored fused-glass panes by artist Dorothy Haffner. The grid-patterned squares bring such radiance to the space that you would never suspect the idea was to screen an ugly view beyond.



Too often, kitchens are out of character with the rest of a house. This is becoming a bigger problem as more people want their kitchens to function as sociable spaces within the loftlike layouts now popular across the country. For a young couple in the hip Chelsea section of New York, designer Karen Jacobson renovated a 4,000-square-foot loft with a 500-square-foot kitchen at its center. The woman of the house, a restaurateur, wanted a professional setup—Viking range, stainless-steel sinks, quilted-steel backsplash—but not the look of an institutional kitchen. "We tried to brighten it with as much color as possible," says Jacobson, who wrapped the exterior surfaces of the counters and wall cabinets in two warm shades of Finnish plywood, picking up the yellow in elements of the industrial lighting overhead. A durable slate floor within the work area contrasts with the existing maple boards, and the slate is seen elsewhere in the loft, further integrating the kitchen into the overall scheme. Chicago sink fittings, Fisher-Hamilton metal cabinets.



FOR MORE DETAILS, SEE READER INFORMATION

SEEING RED

"If I had to choose only one color, it would be red," says the artist Edwina Sandys, who uses it lavishly not only in her paintings, collages, and sculptures, but at home, on the table, and as the vivid accent on her witty personalized place markers

By Jane Ellis Photography by Quentin Bacon





An inner court makes an intimate dining spot, with red Matouk table linens as bold as the Windsor chairs. Opposite: Much coveted by guests are Edwina Sandys's "plate cards"—small Pottery Barn dishes are given a personal illustration using a jumbo felt pen and red nail polish. They are removed before food is served and given later as souvenirs.





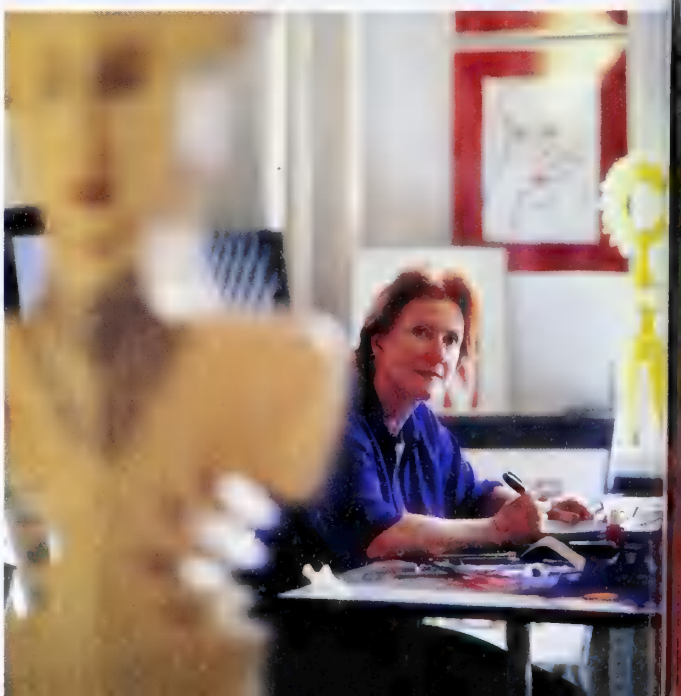
"Since my first house I've always had a red room," says Edwina Sandys, who is known not only for her art but for her family—she is the granddaughter of Sir Winston and Lady Churchill. Today Sandys lives with her husband, Richard Kaplan, an architect, in a loft in New York's SoHo, once the showroom of a long-gone jewelry store.

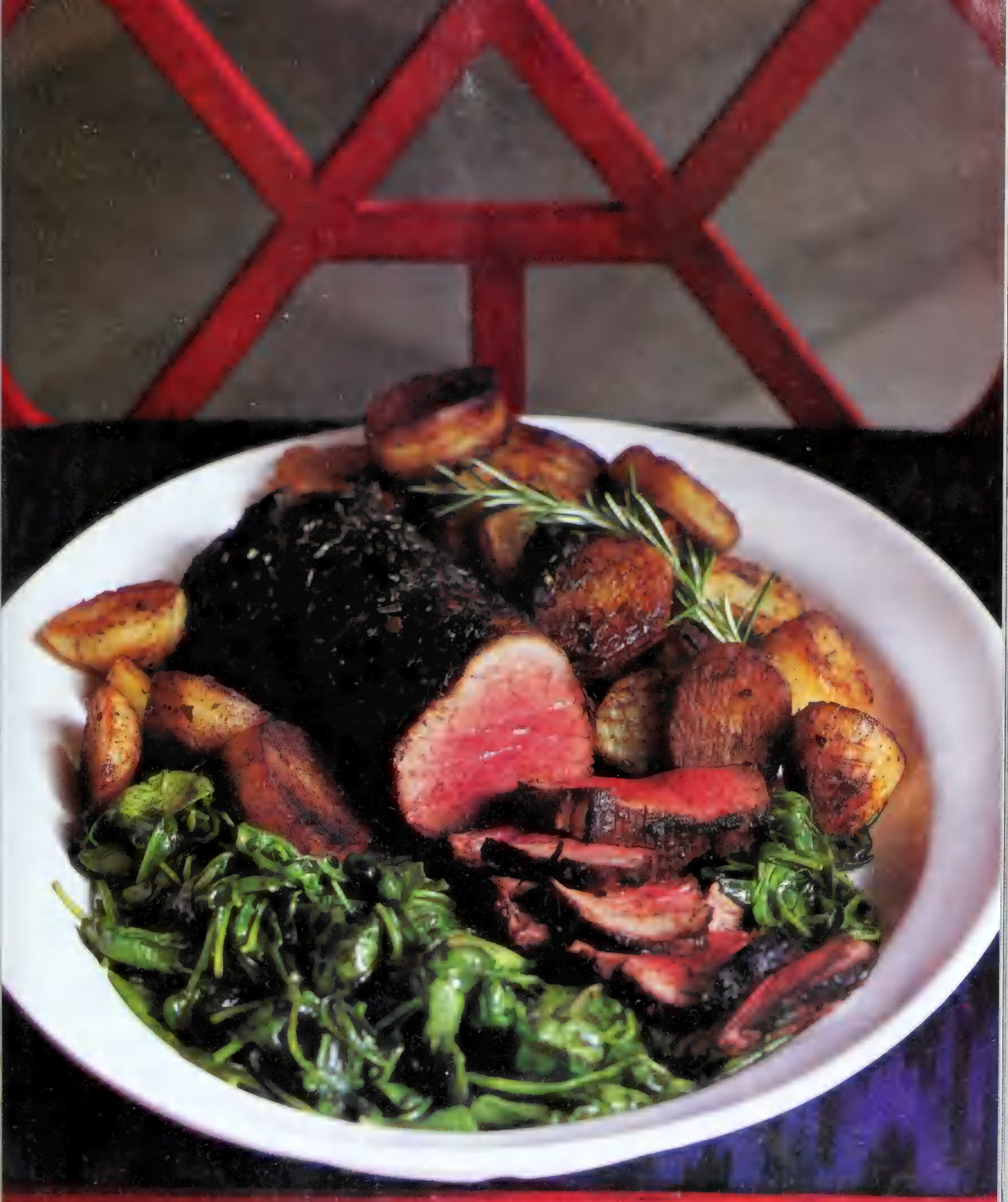
The couple love to entertain. A favorite spot is the inner court, where the red in Sandys's yin-yang collage series and *Stag Lady* sculpture is echoed in the red table set for a small party. "The hosts must stamp their identity on the whole evening," says Sandys. "Otherwise you might as well go to a restaurant." A typical eye-catching table is set with simple Pottery Barn china and Ad Hoc cutlery. Brilliant blooms sitting in artificial grass give the table a quirkiness she likes. "Green and red make each other pop."

The menu for this party is the kind of simple English fare Sandys was brought up on: "My grandmother was a wonderful hostess and my grandfather really appreciated her efforts—especially with the puddings." For this dinner Sandy went to a family cookbook—*Recipes From No. 10*—for th dessert Boodles Orange Fool, named for a London club. Th author, Georgina Landemare, was the Churchills' cook fron the outbreak of war in 1939 to 1952. Clementine Churchil wrote of Landemare in the introduction that when she came "I was enchanted because I knew she would make the bes out of rations, and that everyone in the household would b happy and contented." According to granddaughter Edwina "Landemare worked miracles out of odds and ends, scraps an puny supplies."

The first course is another oldie—shrimp cocktail. "I was the rage when I was a deb in sixties London," remembe Sandys. The roast potatoes, as beloved in England as the roas beef they accompany, are golden and crisp. The secret is t parboil them, score deeply with a fork, and roast. It's a men that has aged gracefully. And as Sandys says, "I've noticed tha the most interesting people are delighted with simplicity."







Rare filet of beef with rosemary peppercorn sauce, crisp potatoes, and sautéed spinach makes the entrée for dinner that tarts with (opposite) shrimp cocktail and melon and ends with Boodles Orange Fool and a citrus fruit compote. Edwina Sandys, seen in her studio illustrating her plates, was captured as a little girl with her grandmother, Lady Churchill, in a photograph behind the desserts. Sandys has just published her first book, Eve & Adam, *a collection of drawings and quotations.*

RECIPES FOLLOW · FOR MORE DETAILS SEE READER INFORMATION

Recipes from Edwina Sandys

SHRIMP COCKTAIL

Juice of ½ lemon
½ cup sour cream or crème fraîche
1 teaspoon horseradish sauce
1 teaspoon tomato ketchup
1 teaspoon chopped dried tarragon
1 pound bay or rock shrimp
1 cup white wine
Rind of 1 lemon
1 bay leaf
3 small Galia or Charentais melons, cut in half and seeded
Fresh dill sprigs

Mix lemon juice, sour cream, horseradish, ketchup, and dried tarragon in a bowl. Cover with plastic wrap. Set aside.

Place shrimp, white wine, 1 cup water, lemon rind, and bay leaf in a pan. Poach over medium heat for about 2 minutes. Remove pan from heat. Drain. Discard lemon rind and bay leaf. Cool shrimp. Mix with sauce. Evenly divide among melon halves. Garnish with dill sprigs. Serves 6.

ROAST FILET OF BEEF WITH ROSEMARY-PEPPERCORN SAUCE

1 3-pound filet of beef, at room temperature
3 tablespoon chopped fresh rosemary
1 tablespoon crushed peppercorns
1 tablespoon coarse salt
1 tablespoon vegetable oil
½ cup red wine
1½ cups beef stock
1 tablespoon green peppercorns
1 tablespoon cold unsalted butter, cut into small pieces
Salt and freshly ground black pepper

Rub entire surface of filet with 1 tablespoon rosemary, crushed peppercorns, and coarse salt. Set aside.

Heat oil in a large sauté pan until hot. Add filet and brown on all sides. Remove pan from heat. Place filet on a wire rack in a shallow roasting pan. Roast in a preheated 450°F oven until an instant thermometer reads 125°F, about 20 minutes. Remove pan from oven. Place filet on a carving board. Set aside for 10 minutes before carving.

Place roasting pan over low heat. Add red wine. Reduce until thick, stirring constantly. Add beef stock, remaining rosemary, and green peppercorns. Raise heat to high. Cook until reduced by half, stirring frequently, about 10 minutes. Remove pan from heat. Swirl in butter until melted. Add salt and pepper to taste. Makes about 1 cup.

Carve filet and serve with sauce. Serves 6.

THE BEST ROAST POTATOES

2½ pounds small all-purpose potatoes, peeled and sliced into pieces 1½ inches thick
Salt
3 tablespoons beef or duck fat, Crisco, or vegetable oil
Freshly ground black pepper

Place potatoes in a large pot of salted water. Bring to a boil over medium heat. Cook until almost tender, about 5 to 7 minutes. Remove pan from heat. Drain. Cool.

Score potatoes with a fork on all sides. Place fat in a roasting pan large enough to hold potatoes in a single layer. Heat on top of stove until hot. Add scored potatoes. Stir with a wooden spoon until coated. Add pepper to taste. Roast in a preheated 450°F oven, turning frequently, until brown on all sides. Remove pan from oven. Serve immediately with beef. Serves 6.



SAUTÉED SPINACH

2 tablespoons unsalted butter
3 pounds spinach, stemmed and washed
Salt and freshly ground black pepper

Place butter in a large sauté pan over medium heat. Add spinach. Stir. Cover and cook 1 minute. Do not overcook. Add salt and pepper to taste. Serve immediately. Serves 6.

BOODLES ORANGE FOOL

Recipe adapted from Recipes From No. 10, *by Georgina Landemare (Collins, 1958)*

24 lady fingers or six individual sponge cakes, quartered
Grand Marnier, optional
Zest and juice of 4 navel oranges
Zest and juice of 2 lemons
¾ cups heavy cream, whipped
Sugar

Divide lady fingers among six 1 cup glass compotes. Sprinkle with Grand Marnier. Set aside.

Place half of the orange and lemon zest in a bowl. (Cover remaining zest with plastic wrap.) Add juice of oranges and lemons. Mix in cream. Add sugar to taste. Evenly divide mixture among prepared compotes. Cover with plastic wrap. Refrigerate for about 4 hours. When ready to serve, remove compotes from refrigerator. Remove plastic wrap. Sprinkle tops with remaining zest. Serves 6.

CITRUS FRUIT COMPOTE

2 cups sugar
½ cup pineapple mint leaves
Zest of 2 oranges
3 oranges, peeled, pith removed, pitted, and sliced ¼-inch thick
3 ruby grapefruits, peeled, pith removed, seeded, and sliced ¼-inch thick
2 lemons, peeled, pith removed, seeded, and sliced ⅛-inch thick
Pineapple mint sprigs

Place 1 cup water, sugar, and pineapple mint leaves in a stainless-steel pan. Place over low heat and dissolve sugar. Do not stir. Bring to a boil. Cover and simmer for 5 minutes. Uncover. Boil 2 minutes. Remove pan from heat. Drain syrup through a sieve into a bowl. Discard mint. Set aside.

Layer oranges, grapefruits, and lemon slices in a glass compote. Pour syrup over fruit. Cover with plastic wrap. Set aside for 3 hours. When ready to serve, remove plastic wrap. Garnish with pineapple mint sprigs. Serves 6 to 8. ■

The first choice of discerning chefs around the world.

Integral by T-FAL®

As used and recommended by

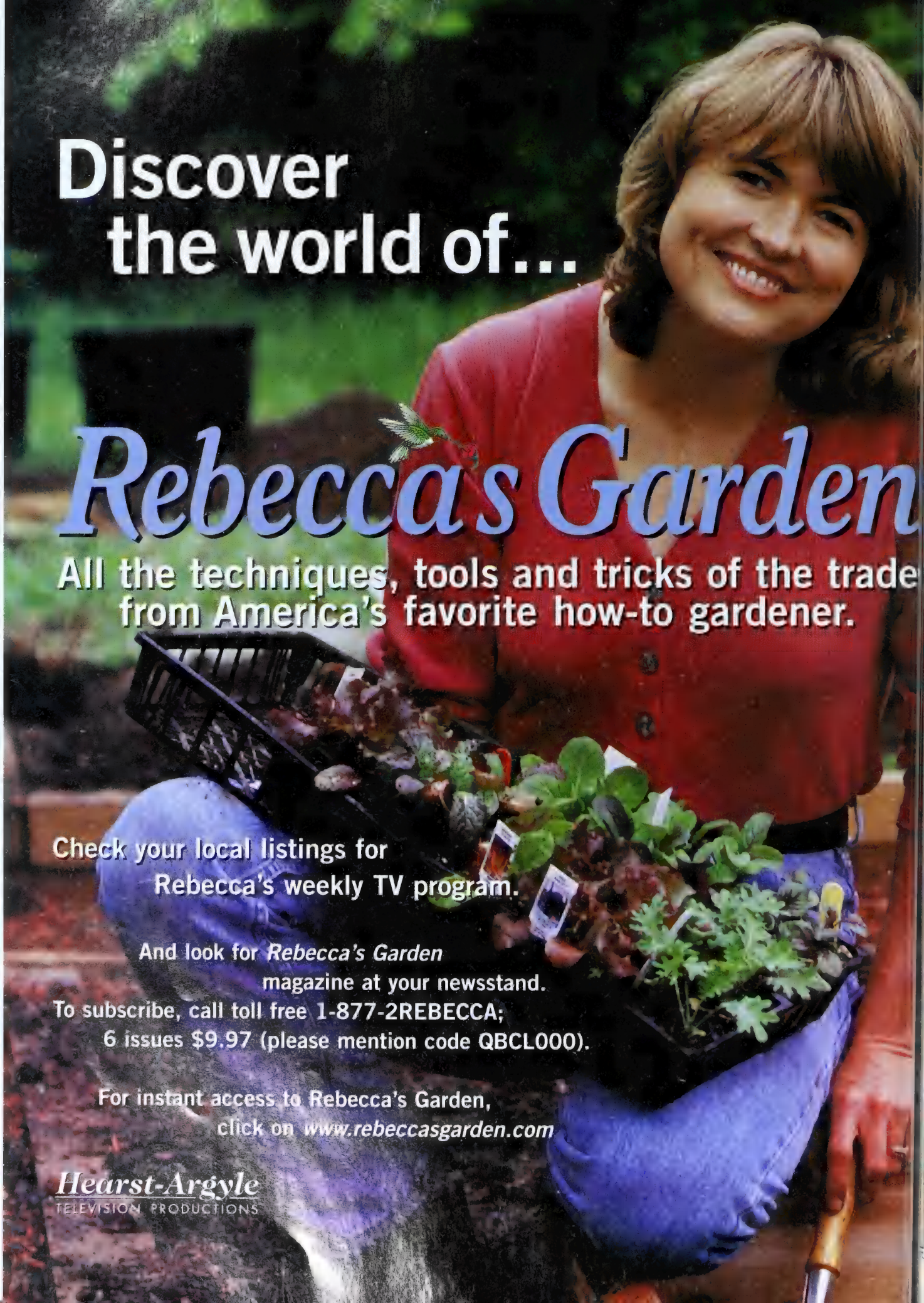
LE CORDON BLEU 1895 PARIS



T-FAL®
brings out your best

Make it your choice.

Available only at fine retailers.
800-395-8325 www.t-fal.com


Discover
the world of...
Rebecca's Garden
All the techniques, tools and tricks of the trade
from America's favorite how-to gardener.
Check your local listings for
Rebecca's weekly TV program.
And look for *Rebecca's Garden*
magazine at your newsstand.
To subscribe, call toll free 1-877-2REBECCA;
6 issues $9.97 (please mention code QBCL000).
For instant access to Rebecca's Garden,
click on *www.rebeccasgarden.com*
Hearst-Argyle
TELEVISION PRODUCTIONS

"Kindle a Light in the Darkness."
Carl Jung



We build authentically re-created lighting for period homes. Authentic details. Authentic materials. No shortcuts. Late Victorian. Arts & Crafts. Colonial Revival. Neoclassic. Art Deco. Atomic Age. Affordable fixtures finished and tailored to your specifications. Since 1977. Request our FREE 88-page catalogue.

REJUVENATION
LAMP & FIXTURE CO.

2550 N.W. Nicolai Street, Portland, Oregon 97210
Toll-free: 1-888-3-GETLIT (888-343-8548) • www.rejuvenation.com

Ralph and Terry Kovel tell you where it's from and what it's worth









1. I grew up with this armoire from Normandy, France. The top carving has birds and hearts, flowers and a cornucopia. Can you tell me the age?

M.M., Ft. Lauderdale, FL

French armoires, often decorated with carvings of birds and hearts, were made to serve as closets in the 18th century, with hooks inside for hanging clothes and shelves for smaller items. If your Louis XV–style armoire has no major replaced parts, and if it is from the 18th century (an expert can help you determine that), it is worth more than $12,000. But examine it carefully; many reproductions of armoires like these have been made.

2. Our armoire, 8 feet, 2 inches high, was purchased by my husband's grandparents in the late 1920s. It came from New Orleans and is made of Honduran mahogany with bird's-eye maple inlay inside the door. Could it be a Mallard piece?

S.J., Lecompte, LA

Prudent Mallard was a famous New Orleans cabinetmaker who imported pieces from France and made others, which he usually labeled. Some unlabeled furniture is attributed to Mallard by characteristic rounded crest carvings and sprays of flowers. You have an attractive armoire, probably from Louisiana. If it can be proven by an expert to be a Mallard piece it is worth more than $18,000. If by an unknown maker, it could still be worth more than $15,000.

3. I recently bought this cabinet at an antiques shop. The figures are hand-painted and the legs and base are made of mahogany. Can you tell me more?

E.W., Park Ridge, IL

In the 17th century, when the English traded with China, Chinese lacquered cabinets attracted much interest and were soon copied in England. Most pieces were made of red or black lacquer decorated with Oriental figures in landscapes. Your cabinet is a 1920s revival of this style—the odd shade of green lacquer would not have been used in earlier times. If in good condition, your cabinet would be worth $800.

4. What can you tell me about this 36-inch-wide chest made of honey walnut, faded on one side? A note said it is English. What is it—a writing table? Shaving table?

B.D., Jamesburg, NJ

You have a low chest of drawers that is sometimes called a "bachelor's chest," which usually has four drawers of different sizes and a slide-out shelf just below the top to hold a man's toilet articles. Your chest must have been kept near a sunny window where the wood faded from the strong light. Chippendale-style hardware and bracket feet like those of your chest were popular in the late 1700s; consult an expert to see if your chest was made then. If so, it is worth $3,000.

5. I have had this cedar-lined chest—20 by 40 by 23 inches—since 1986. Carvings show people riding in rickshaws, men on horseback, trees, and pagodas. The front lock and hinges are brass. Please tell me about it.

J.B., Woodbury, MN

Storage chests like yours have been popular in America since the 17th century, when the dower or wedding chest was a traditional gift to a young girl before she was married. About 1930 cedar lining in chests became popular to keep out moths. Your chest appears to have been made in China and was sold in the United States in the 1920s and after, when the Oriental look was fashionable. Your piece is worth about $500.

To ask the experts, send color photographs (the more angles, the better) and information—size, materials, markings—to Ralph and Terry Kovel, c/o House Beautiful, 1700 Broadway, 29th Fl., New York, NY 10019. Photography should show the whole piece, and should be taken against a plain, pale background. The Kovels answer selected queries on this page. They regret that they cannot return photographs or reply to readers personally.



ORIGINALS NEVER CHANGE.
THEY JUST GET BETTER.



WE'RE KEEPING IT REAL.

e HV Food Products Co.

Advertisement

Reader's Digest

Tips for Better Living

Carolyn Davis

New Clorox® Disinfecting Spray

The first household disinfectant that continues to kill 99.9 % of bacteria for 24 hours — even after surfaces are repeatedly touched.



Just think about the many surfaces you touch throughout the day — the ATM, gym equipment, chairs, mall escalators, grocery store carts and pens. A new study shows the contaminates we come into contact with outside the home can eventually end up inside: on kitchen counters, doorknobs, telephones and more.

We can't control the outside world, but we can take charge inside to prevent frequently touched surfaces from spreading bacteria that can make us sick. Taking care of your family just got easier.

Carolyn

Protecting your family all day long.

We asked you to tell us why 24-hour protection is important to you— and below are some of our favorite responses.



"As an Animal Control Officer, I am concerned that bacteria from the animals I handle will cause problems at home for my family."

- Sue Hilborn, Bolingbrook, Illinois



"Because I have 4 kids ages 2 to 8, and no bacteria allowed!"

- Kelly Baugh
Springfield, Oregon

"My grandchildren are very dear to me. I try hard to keep my home bacteria-free, so 24-hour protection is important."

-Janet Lowrey, De Queen, Arkansas

"My home is my haven. I want to keep it safe for my family."

- Lois Hill, Huxley, Iowa

"Because germs don't sleep!"

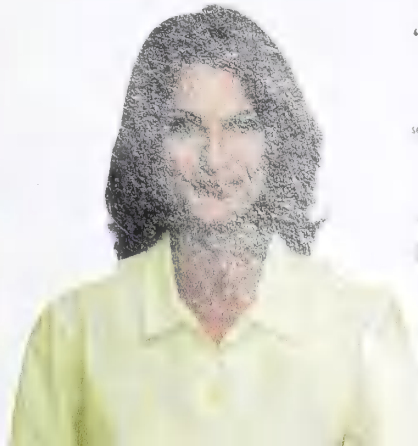
- Darlene Ruf, Running Springs, California

"I'm a nurse and bringing home bacteria WAS a concern of mine. Now I have one less worry."

- Judy Randolph, Mobile, Alabama

"24-hour protection is important to me because bacteria work around the clock."

- Gina Giorgio Sollitto, Providence, Rhode Island







© 1999 The Clorox Company

Reader's Digest, the Pegasus logo and *Tips for Better Living* from Carolyn Davis are registered trademarks of the The Reader's Digest Association, Inc.
Used by The Clorox Company with permission.

What he's saying:

"Great sofa!"



What he's thinking:

Smells like a cat.

Clorox® FreshCare™ Fabric Refresher.

Greet your guests with a home that smells clean and fresh. Because Clorox FreshCare eliminates strong odors in your fabrics and upholstery. And now, its special dual-action formula also reduces allergens.*

For Your Fabrics It's A Breath Of Fresh Air.



©The Clorox Company *Helps keep allergens from becoming airborne, as proven in recent studies.

Kill bacteria without killing your tub.



Antibacterial Soft Scrub®.

Soft Scrub Cleanser kills 99.9% of household germs and bacteria, while it cleans and removes stains. Yet, it's as kind as ever to your surfaces.

Use only as directed. ©1998 The Clorox Company.



Your lifeless room, plus...



your computer, plus...



your personal decorator, equals...



Gorgeous!

DecoratingDen.com

The website that comes with your own personal decorator



DecoratingDen INTERIORS

WE COME TO YOU!

EACH FRANCHISE INDEPENDENTLY OWNED AND OPERATED

©2003 DDI

-DEC-DENS ext. 2012

OUR TEAM! VISIT OUR WEBSITE FOR INFORMATION
T BUSINESS AND CAREER OPPORTUNITIES

Custom Window Treatments • Furniture • Wallcovering • Floor Coverings • Accessories

Continued from page 50

"There's a new look," says Palm Beach decorator Lars Bolander. "Younger, sophisticated, yet casual—it's a smart style"



fathers seized upon the idea—and leased Lester a city block into the bargain.

When the Palm Beach International Art & Antique Fair opens February 3 for its fourth annual ten-day run, all Lester's efforts will have paid off. Among the glittering opening-night-gala crowd streaming through the tent's entrance will be such socialites as C.Z. Guest and Pauline Boardman—and collectors, some of whom fly in from Texas or the Caribbean. On display will be fine offerings from 77 top dealers, including Paris antiquarian Ariane Dandois, always a standout; Argentinean tapestry dealer Lily Beer; London jewelers Hancock and Company; and New York art dealer William Beadleston.

The show has become a red-circled date on the season's calendar. "It took Palm Beach by surprise—there's a big buzz about it," says decorator Ann Downey of New York's McMillen, who has had a house in Palm Beach for years. "People plan entire house parties around the show," says Mindy Papp of Florian Papp, the New York antiques dealer and an exhibitor, who attributes the fair's success to the diversity of well-heeled buyers it attracts. "There's an international group from Europe. There are people from New York who weekend in Palm Beach as if it were the Hamptons," and, with Florida the gateway to South America, there's a contingent of Latin American buyers, too.

The tent, made of space-age ballistic material stretched over a steel frame, provides dealers with a cavernous arena that's magically transformed when filled with treasures. This year's array of rarities includes 18th-century Scandinavian antiques at Florian Papp, exquisite Regency silver by Paul Storr at Marks Antiques of London, a seventeen-piece 18th-century French salon suite at Ariane Dandois, and superb 18th-century French paneling at Bernard and Benjamin Steinitz of Paris. Peter Finer, a leading armor specialist who is bringing 400 pieces from his gallery in the English Cotswolds, has a simple explanation why dealers do well at the fair: "My shipper is always sending antiques to the area because of the big houses being built there."

There has been a frenzy of building and remodeling in the last 15 years such as has not been seen since the 1920s. "Palm Beach is a boom town and West Palm Beach is growing every month," says Lars Bolander, a designer who opened an antiques and decorations shop specializing in a mixture of French, Italian, English, and Indian pieces on the island five years ago. He contends there is a "new, more youthful" spirit blowing through the area brought by the influx of young families.

Nurtured by the boom, a host of stylish antique and design shops is flourishing on both sides of the Intracoastal Waterway, providing those who come to the International Fair additional high-caliber shopping. Apart from Lars Bolander, they include Brighton Pavilion in Palm Beach for painted furnishings and accessories and John and Nanci Wilson in West Palm Beach for large-scale French country items. ■

Fine antiques and decorator stores abound in the two Palm Beaches. Clockwise from top left: Svelte vintage items at Dolce. Painted Venetian bench, tole bouillotte lamp typify Michael MacLean's high quality. Artist-painted fabric on 1930s chairs at L'Atelier de Provence. Old wine tasting table, antique French urns at John & Nanci Wilson. Neo-baroque funky cabana chair at Dolce. Lars Bolander's neoclassical style. Spanish table, French clock at John & Nanci Wilson. 1940s chair at Peter Werner.


NATURALLY FLAVOURED LEMON DROPS
Les Citrons
Bonbons Fruits
La Vie
de
LA VOSGIENNE
PRODUCT OF FRANCE
This is what happens
when you send a lemon drop
to France for a semester.

Highlights

special opportunities, promotions, and advertising

Calendar of Events

WILLIAMSBURG

PURE • SIMPLE • TODAY

Lane

HOME FURNISHINGS COLLECTIONS

Retail Events

SATURDAY, FEBRUARY 5TH

2:00 pm
Lazarus Kenwood Furniture Showroom
7800 Montgomery Road
Cincinnati, OH
RSVP: 513-745-8000

SATURDAY, FEBRUARY 26TH

12:00 pm
Rich's Perimeter Furniture Showroom
4300 Ashford-Dunwoody Road
Atlanta, GA
RSVP: 770-913-5639

3:00 pm
Rich's Gwinnett Furniture Showroom
3360 Venture Parkway
Duluth, GA
RSVP: 770-913-5639

Lane's Home Furnishings Collections and *House Beautiful* invite you to attend a special viewing of Lane's new WILLIAMSBURG Collection. In addition, a *House Beautiful* editor will present the newest trends in design. Please make sure to specify which store and event you would like to attend.

Reader Information

Here is a list of products and other resources for this month's features. All prices are approximate suggested retail. The following symbols will help you identify the type of service provided: **(R) Retail store; (T) Trade only.** Merchandise coded (T) can be ordered through decorators or the decorating department of your local home-furnishings store. **(COM) Customer's Own Material; (MO) Mail Order; (M) Contact manufacturer or distributor.**

COVER For more details, see Reader Information for "Plummy Accents," page 78. *Designer:* **Mary-Taylor McGee.**

28 50 FINE *From top right, clockwise:* **Landscape painting in Renaissance style,** Fiona Corsini—Nencia e Fiona Corsini Interior Painting Studio, Via Del Prato, 58 – 50123, Florence, Italy; tel./fax: 011-39-055-214363. **Sheets,** Nessos—Frette (R), 799 Madison Ave., New York 10021; 800-35-FRETTE. **Tablecloth,** Au Fil du Temps, Le Jacquard Français—Palais Royal (M); 800-322-3911, ext. 3. **Blankets,** Lin et Blé—Redaelli Edizioni (M); 011-39-03-1607336, fax: 011-39-03-1699185. *Page 40: From top right, clockwise:* **Pique pillow sham, bedcover,** cotton—Souleiado Westport, 190 Main St., Westport, CT 06880; 203-227-0704. **Curtains,** Alloro—Penelope (M); 011-39-0422-491059. **Towels,** Musa, $60/set of 2—Bellora (R), 156 Wooster St., New York 10012; 212-982-1588, ext. 32. **Shams**—E. Braun & Co. (R), 717 Madison Ave., New York 10021; 212-838-0650; fax: 212-832-5640; Calvin's, Dcota – 1855 Griffin Rd., Ste. #B364, Dania, FL 33004; 954-922-2517; fax: 954-922-2537. **Placemats,** designed by Mimma Gini—Tessuti (R); 011-39-02-89400722; fax: 011-39-02-89400087; Email: tessuti@tin.it.

50 THE NEW PALM BEACH STORY *Palm Beach:* **Lars Bolander,** 375 S. County Rd.; 561-832-2121. **Brighton Pavilion,** 336 Worth Ave.; 561-835-4777. **Rose Penn,** 301 S. County Rd.; 561-835-9702. *West Palm Beach:* **Michael MacLean,** 3803 S. Dixie Hwy.; 561-659-0971. **John & Nanci Wilson,** 3716 S. Dixie Hwy.; 561-802-3881. **Dolce,** 3700 S. Dixie Hwy.; 561-832-4550. **Peter Werner Ltd.,** 3709 S. Dixie Hwy.; 561-832-0428. **Boomerang Modern,** 3301 S. Dixie Hwy.; 561-835-1865. **L'Atelier de Provence,** 3315 S. Dixie Hwy.; 561-833-4747. **Adam and Eve Architectural Salvage,** 528 16 St.; 561-655-1022.

54 Q & A WITH TRICIA GUILD To order *White Hot: Cool Colors for Modern Living,* call 800-733-3000.

58 COLOR SET THE STAGE *Pages 58 to 65:* Lieux, No. 21, Boulevard Henri IV, 75004 Paris, France.

66 ELEMENTAL HUES *Pages 66 to 71. Designer:* **Benjamin Noriega-Ortiz,** 75 Spring St., New York 10012; 212-343-9709. *Project Architect:* Brian E. Boyle, AIA, 75 Spring St., New York 10012; 212-334-7402. *Upholsterer:* Flam Associates, 805 E. 134 St., Bronx, NY 10454; 718-665-3140. *Living room:* **Daybed; leather sofa**—Benjamin Noriega-Ortiz, see above. **Fabric on daybed,** Imperial mohair in plush silver T-45—Decorators Walk (T); 212-319-7100. **Pillow fabric** #15103—Bergamo (T); 212-888-3333. **Leather on sofa**—Renar Leather (R); 68 Spring St., New York 10012; 212-349-2075. **Paint on walls and ceiling,** #841 eggshell finish—Benjamin Moore (M); for stores: 800-672-4686. **Acrylic chairs**—Aero Studio (R), 132 Spring St., New York 10012; 212-966-1500. **Center tables**—HAF (R), 79 Grand St., New York 10012; 212-925-3100. **Sofa** by window by Christian Liaigre—Holly Hunt (T); 212-755-6555. **Slipcover fabric,** worsted wool—Holland & Sherry (T); 212-758-1911. **Deco Chair**—Maison Gerard (T); 212-674-7611. **Plexiglass side table**—Plexi-craft (M); 212-924-3244. **Window treatment**—Flam Associates, see above. *Dining room:* **Kitchen cabinetry**—John Yardley, see above. **Glass chandelier**—...and Bob's Your Uncle (R); 212-627-7702. **Dining table,** Serenissima—M2L (T); 212-832-8222. **Armchairs**—Aero, see above. **Tray,** $80—Calvin Klein Home (M); for stores: 800-294-7978. **Vanities**—Granite Tops (M); 914-699-2909. **Mirror,** custom—Benjamin Noriega-Ortiz, see above. **Cabinets,** custom—Tiles-A Refined Selection (R), 42 W. 15 St., New York 10011; 212-255-4450. **Glass tiles**—Nemo Tile (R), 48 E. 21 St., New York 10010; 212-505-0009. **Bathtub**—Waterworks (R), 475 Broome St., New York 10013; 212-274-8800. **Bedlinens**—Calvin Klein Home, see above. **Throw,** $625—King's Road Home (R), 42 Wooster St., New York 10013; 212-941-5011.

72 BRIGHT SPIRIT *Pages 72 to 77. Designer:* **Kathryn Ireland,** 1118 Montana Ave., Santa Monica, CA 90403; 310-393-0670. **All fabrics** designed by Kathryn Ireland except where noted. **All lampshades** custom by Kathryn Ireland. **Floral arrangements**—Eric Batbaugh (T); 323-655-0666. *Living room:* **Square topper,** Oahu by Raoul Textiles (T); 805-965-1694. *Bedroom:* **Canopy & headboard fabric,** Jungle Beige on White, style #4001-2—Chelsea Editions (T); 212-758-0005.

78 PLUMMY ACCENTS *Pages 78 to 81. Designer:* **Mary-Taylor McGee,** Mary McGee Interiors, 173 Commonwealth Ave., Boston, MA 02116; 617-267-0112; fax: 617-536-9951. *Living room:* **Upholstery on loveseat,** aubergine mohair—Clarence House (T); 212-752-2890. **Custom upholstery**—McLaughlin Upholstering Co. (T); 617-389-0761. **Upholstery on bergère,** violet satin—Clarence House, see above. **Louis XVI chair upholstery,** #CDW70953CMO, Ultra suede snow leopard—Hinson & Co. (T); 212-688-5538. **Fabric on white chair cushions; fabric on footstool,** brown and crème satin stripe—Clarence House, see above. **Ottoman,** custom—designed by Mary-Taylor McGee, see above; produced by McLaughlin Upholstering Co., see above. *Dining room:* **Tablecloth,** #6 10-7, custom—Léron (R), 750 Madison Ave., New York 10021; 800-9LINEN9. **Antique china and glassware**—Devonia Antiques for Dining (R), 43 Charles St., Boston, MA 02114; 617-523-8313. *Bedroom:* **Bed linens,** custom by Christine McCabe—Léron, see above. **White armchair**—Antiques on Five, One Design Center Pl., Ste. 547, Boston, MA 02210. **Fabric on chair,** #100487—Travers (T); 212-888-7900. **Bench,** Raffia—Roosterfish Antiques (R), 73 Charles St., Boston, MA 02114; 617-720-2877.

82 WHITENESS AND SPACE *Pages 82 to 87. Designer:* T. Keller Donovan Inc., 30 E. 60 St., Rm. 1100, New York 10022; 212-759-4450. *Living room:* **Yellow fabric,** Domino, #1292/2 Tongue—Watkins/Fonthill (T); 212-755-6700. **Brown stripe fabric,** Charlotte, #4362/80—Manuel Canovas (T); 212-647-6900. **Floral fabric,** Lee Behren Katsugi, L67974—Decorators Walk (T); 212-319-7100. **Tablecloth**—E. Braun Linens (R), 717 Madison Ave., New York 10021; 212-838-0650. **Rug,** Madagascar, color: Locust—Harmil Carpet Co. (T); 212-838-1330. *Kitchen:* **All fabrics**—Watkins/Fonthill, see above. **Table,** Liselund—Country Swedish Inc. (T); 212-838-1976. **Rattan chairs,** W8452—Bielecky Bros. (T); 212-753-2355. **Toaster; food processor,** cobalt blue—KitchenAid (M); 800-422-1230. *Patio:* **Lanterns**—Posh (R), 83 Mercer St., New York 10012; 212-343-8511. **Patio chairs,** Eastlake—Brown Jordan (T), 212-593-1390. *Master bedroom:* **Floral fabric,** Ovedskloster Rose #170080—F. Schumacher & Co. (T); 212-415-3900. **Carpet,** Prophet II, color: 5512—Harmil Carpet Co. (T); 212-838-1330. **Bedside tables,** Emma #5070—Country Swedish, see above. **Dressing table fabric,** Tilda Check #59545—F. Schumacher & Co., see above. **Chair and ottoman fabric,** Tesoro #26382-002—Scalamandré (T); 212-980-3888. **Dressing stool fabric,** Athena Brodee—Nobilis (T); 800-464-6670. *Guest bedroom (green):* **Fabric,** Enchanted Forest 1259-2—Watkins/Fonthill, see above. **Wallpaper,** Enchanted Forest 122-02—Watkins/Fonthill see above. **Rugs,** field: Privilege—Harmil Carpet Co., see above. **Linens**—E. Braun Linens, see above. **Chair-back fabric,** Chequers #NCF3030/05—Osborne & Little (T); 212-751-3333.

88 NAPA VALLEY HIGH *Pages 88 to 93.* **Molly and Don Chappellet;** 707-963-4264. *A Vineyard Garden*—Chappellets, see above.

94 ONE MAN'S VILLAGE *Pages 94 to 99. Architects:* **Fernau & Hartman Architects,** 2512 Ninth St., #2, Berkeley, CA 94710; 510-848-4480. *Designer:* **Andrea Marquit Design,** 38 Newbury St., Boston, MA 02116-3210; 617-859-0190. *Project architect:* Jeffrey L. Day. *Contractor:* Pray Construction Co., 4964 Teays Valley Rd., Scott Depot, WV 25560; 304-755-4944. *Landscape design:* Fernau & Hartman Architects, see above, with Katja Sherwood & Peter Spaulding, 1408 N. St., Martinsburg, WV 25401; 304-267-1745. *Pool design:* Fernau & Hartman Architects, see above, with The Hillier Group, 500 Alexander Park CN23, Princeton, NJ 08543-0023; 609-452-8888. *Lighting design:* Richard Peters, 194 First St., East, Sonoma, CA 95476; 707-938-2145. **Windows,** aluminum—Kawneer; 770-449-5555. **Doors,** custom by architect, see above. **Paint**—Benjamin Moore (M); 800-672-4686. *Poolside:* **Sundeck Stacking Chaises,** Summit #SD345—Del Greco (T); 212-688-5310. **Chaise fabric,** #1020 in tent gray—Giati (R,T); 805-965-6535. **Side table**—Sarajo (R); 212-966-6156. *Dining area:* **Chairs:** Queen Anne #1220A—Tom Seely Furniture (M); 304-258-2818. **Japanese table**—Equator (R); 212-219-3708. **Cabinets,** custom by architect, see above. *Living room:* **Sofa; lounge chair; ottoman,** custom—R. Jones & Associates (M); 214-951-0091. **Sofa fabric** #8399, Tire Ligne—Nobilis (T); 908-464-1177. **Lounge chair and ottoman fabric,** #8400/88, Fusain. **Morris-style armchair** by L. and J.G. Stickley—Beach Plum Antiques (R); 516-537-7403. **Armchair fabric,** Babylonia/Venetian—S. Harris; 800-999-5600. **Rug,** Sultanabad #5808—Steven King (T); 617-426-3302. **Lithograph** *Black Cathedral,* by Robert Motherwell—Andrea Marquit Fine Art, see above. **Floor lamp,** torchère #LMPA0006—Aero; 212-966-1500. *Outdoor living room:* **Sofa,** Malibu #4070—Pierce Martin (T); 212-593-1222. **Club chairs,** Malibu #4082B—Pierce Martin, see above. **Sofa and club chair fabric,** #1065 fresh crème—Giati, see above. **Bench,** custom by architect, see above. **Fabric for bench cushion,** #5076 in red—Fairmount (T); 214-631-6666. **Bench throw pillows**—Doug Snowden Upholstery; 304-274-2096. **Coffee table**—Sarajo, see above. *Master bedroom:* **Rolling bed** designed by architect, constructed by Tom Seely Furniture, see above. **Bedding,** designed by Andrea Marquit Design—Harris Levy; 212-226-3102. **Bedding fabric,** #2052/03—Pollack & Associates (R); 212-627-7766. *Shower:* **Fixtures**—800-4-Kohler.

100 KITCHENS *Pages 100 and 101: Designer:* **Connie Beale, Inc.,** 6 Glenville St., Greenwich, CT 06831, 203-532-4760. **Range**—Thermador (M); 800-656-9226. **Refrigerator and freezer**—Sub-Zero (M); 800-222-7820. **Dishwasher**—Bosch (M); 800-866-2022. **Faucet**—Grohe (M); 630-582-7711. **Cookware**—All-Clad (M); 800-ALL-CLAD. **Leaf plates; wineglasses; large glass compote**—The Source Perrier Collection (MO); 888-543-2804. **Mosaic backsplash**—Waterworks (R,T), 23 W. Putnam Ave., Greenwich, CT 06830; 800-899-6757. **Floor tile**—Sunstone Ceramic Design Limited (R,T), 26 Bruce Park Ave., Greenwich, CT 06830; 203-869-8800. **Barstools and chairs**—Country Swedish (T); 212-838-1976. **Barstool fabric,** Marquis—Glant Textiles (T); 206-725-4444. **Pot rack,** custom—Creative Metal (R,T), 293 Selleck St., Stamford, CT 06902, 203-323-4090. **Pillow fabric**—Lee Jofa (T); 800-453-3563. *Page 102: Designer:* **Christopher Coleman Interior Design,** 70 Washington St., Brooklyn, NY 11201; 718-222-8984. **Flooring**—Ven Te (M); 312-733-7383. **Art glass** by Dorothy Hafner through—Dennis Miller Assoc. (T); 212-355-4550. **Shelf**—Amalgamated Home (R, 9 Christopher St., New York 10014; 212-255-4160. **Cabinetry**—Varde collection—Ikea North America (R); 800-434-4532. **Metal cabinetry,** custom—Christopher Coleman Interior Design, see above. **Lighting**—Oriental Lampshade (R), 816 Lexington Ave., New York 10021; 212-832-8190. **Red tray**—Todd Moore Home, 212-989-9088. **Blue glasses**—The End of History (R), 548½ Hudson St., New York 10014; 212-647-7598. **Bar glasses,** Stellalittala at Hackman Tabletop (R,MO); 800-448-8252. *Page 103: Designer:* **Karen Jacobson,** 103 Reade St., New York 10013, 212-571-1116. **Metal cabinets,** Fisher Hamilton through—Stewart Technical Sales Corp. (R,T), 110 William St., New York 10038; 212-571-2606. **Stainless-steel hood, sink and quilted backsplash**—Goldenshtein Restaurant Equipment (R,T), 650 Morgan Ave., Brooklyn, NY 11222; 718-388-9200. **Range**—Viking (M); 800-467-2643.

104 SEEING RED *Pages 104 to 107.* **Table linens,** by Joh Matouk & Co.—Gracious Home (R), 1992 Broadway, New York 10023; 212-231-7800. *Shrimp cocktail:* **Small Star Bowl,#400, $40**—Simon Pearce (R), 500 Park Ave., New York 10022; 212-334-2392. *Boodles orange fool:* **Star Dessert Bowl,#145 $50**—Simon Pearce, see above. *Citrus fruit compote:* **Woodstock bowl, #417, $105**—Simon Pearce, see above. *Eve & Adam,* $20—800-566-6630.

NOW EVERYTHING YOU EAT IS NO FAT.



Introducing the New Diet System 6... Now with Chitosan!

Diet System 6®, the proven winner in diet supplementation, is now better than ever. Now this weight control wonder includes Chitosan... the natural fiber derived from shellfish that *actually binds to fat and carries it away so the fat you eat doesn't become a problem.***

- Binds Fat with Chitosan
- Burn Fat with L-Carnitine
- Mobilize Fat with Lipotropics
- Increase Lean Muscle with Chromium Picolinate
- Feel More Energy with Super Citrimax & Thermogenic Herbs
- Enhance Nutrition with Essential Vitamins & Nutrients

More good stuff for less of you*

Diet System 6 is a division of OMNI

Call us at (800) 262-2016 for product information.
P.O. Box 66457, Los Angeles, CA 90066
www.omninutra.com

*These statements have not been evaluated by the Food and Drug Administration. This product is not intended to diagnose, treat, cure or prevent any disease.

**When used in conjunction with a diet and exercise plan.

Available at: CVS, Rite-Aid, K-Mart, Eckerd, Target, Walgreens, ShopKo, and other fine retailers.

© 1999 Omni Nutraceuticals, Inc. 1685-MM-ADV



Ageless Beauty.

The ravages of time take their toll on ordinary roofs, but this is no ordinary roof. It's our lightweight DECRA® stone-coated steel roof. To this day, there's simply no roof that's stronger, looks longer or protects your home better. After all, what's stronger than steel?

We're the company that pioneered stone-coated steel roof technology, and we've proven ourselves around the world – with two million installations and growing.

Discover DECRA's lightweight roof with the strength of steel warranted to stand the test of time. Call toll-free, 877-GO-DECRA.

DECRA®
ROOFING SYSTEMS

Manufactured by Gerard

2SFC/H/2



The entire journey takes place in our San Francisco showroom, where you'll see hundreds of these fine, thick, all-wool, hand-knotted rugs. They come in every size, from small to giant, at prices you won't find anywhere else. Come early, park free and spend all day. It takes a while to explore a whole continent.

CALIFORNIA CARPET
AND RUGS

IN SAN FRANCISCO, NOW AT 1197 FOLSOM AT 8TH 415-487-3636



Allied Arts Guild

Early California Landmark
Magnificent Spanish Gardens

Professional Artists' Studios
Unique Shops
Restaurant

Open to the public Monday–Saturday, 10am–5pm

75 Arbor Road, Menlo Park, CA 94025

The Allied Arts Guild is managed by the volunteers of Woodside–Atherton Auxiliary, benefitting Lucile Salter Packard Children's Hospital at Stanford

For information
call 650-322-2405

For restaurant reservations
call 650-324-2588

LUCILE SALTER PACKARD
CHILDREN'S HOSPITAL AT STANFORD





Now Farmer John puts the whole world on your plate with new Gourmet Sausages. So, you can have a fresh taste of adventure at every meal.

They come in five distinctly international flavors like Mexican Jalapeño Herb, Santa Fe Peppers and Lime, Italian, Provençale Scallion Herb, and Tuscan Sun Dried Tomato. Each one is sure to turn any meal into an adventure.

Farmer John Sausages are available in the meat or deli section of your supermarket and are perfect for a variety of recipes. And they always taste great right off the grill. It's a world of fresh flavor, right in your kitchen. For a world of recipe ideas, log on to www.farmerjohn.com.

New Gourmet Sausages. A World Of Fresh Flavor.℠

Nothing makes a meal like Farmer John.®

FARMER JOHN





Sometimes To Get Closer You Have To Go Miles Away.



FAR FROM THE HUM OF FLUORESCENT BULBS, THERE'S A PLACE WHERE THOSE MOUNTAINS OF PRESSURE JUST MIRACULOUSLY SEEM TO MELT AWAY. BRECKENRIDGE, COLORADO. YOU CAN ENJOY A CANDLELIT DINNER INSTEAD OF ONE AT YOUR DESK, LOSE YOURSELF IN A NEW NOVEL, OR REVEL IN A LONG-OVERDUE BUBBLE BATH WITH YOUR BEST FRIEND. ALL IN A CLASSIC VICTORIAN MOUNTAIN TOWN. JUST ASK YOUR TRAVEL AGENT, CALL OUR CENTRAL RESERVATIONS SALES AGENTS AT 1-877-593-5257, OR VISIT OUR WEB SITE. THE ANSWER IS MUCH CLOSER THAN YOU THINK.



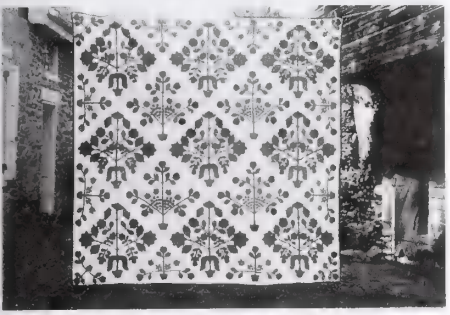
BRECKENRIDGE

A real town. Friends welcome.

1-877-593-5257

WWW.GOBRECK.COM/HNET





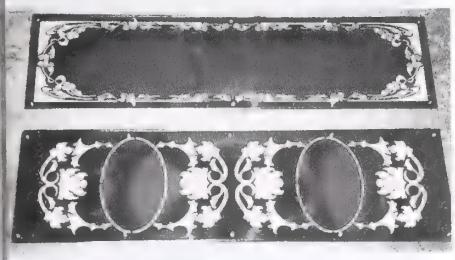
ANTIQUE AMERICAN QUILTS

From the heart of Pennsylvania come these striking graphic quilts, dating from 1850 to 1940. This firm has been specializing in antique American quilts for 20 years. Catalog and color photos, $8. The Antique Quilt Source™, HBE, 385 Springview Rd., Carlisle, PA 17013; 717-245-2054. Internet address: www.antiquequiltsource.com



BLINDS AND WALLPAPER

Save up to 82 percent on blinds, wallpaper, borders, and fabric at National Blind and Wallpaper Factory. Free UPS shipping within 48 hours. For a free blind sample kit, call 800-477-8000.



CUSTOM DOOR PLATE

Gold mirrored finish door kick plates have a sandblasted design. The designs finish simulates etched glass. $25.00 ea. + $6.50 S&H. Check or money order. Please specify Floral or Victorian. 8 by 30 inches. Custom Door Plate, 1306 Baywood Cr., West Memphis, AR 72301.



THE SILVER QUEEN INC.

Over 4,000 patterns of new and discontinued flatware patterns, at very affordable prices. China, crystal, and fine silver gift items also available. Call 800-262-3134 for free catalog. www.silverqueen.com



LOOKING FOR THE PERFECT PICTURE

to compliment your home? Granite Bay Interior Design's Picture Gallery catalog has hundreds of framed pictures and mirrors to suit any decorating style or any décor. Call 800-927-9553, or visit us at www.granitebayinteriors.com



WELLINGTON'S LEATHER FURNITURE

has offered traditional and contemporary styles since 1980. For a catalog call 800-262-1049, or visit us online at www.fineleatherfurniture.com

HOUSE BEAUTIFUL® Volume 142, Number 2 (ISSN 0018-6422), is published monthly by Hearst Communications, Inc., 959 Eighth Ave., New York, NY 10019. Frank A. Bennack, Jr., Pres. ■ Chief Executive Officer; Victor F. Ganzi, Executive V-Pres. ■ Chief Operating Officer; Jodi W. King, V-Pres. & Secretary; Ronald Doerfler, V-Pres. & Chief Financial Officer. Hearst Magazines Div.: Cathleen Black, Pres.; George J. Green, Executive V-Pres.; Mark F. Miller, Executive V-Pres., Gen. Manager; Raymond J. Petersen, Executive V-Pres.; John A. Rohan, Jr., V-Pres. ■ Group Controller; © 2000 by Hearst Communications, Inc.; all rights reserved. The magazine is not responsible for unsolicited manuscripts; none will be returned unless accompanied by return postage and envelope. Address manuscripts to The Editor, House Beautiful, 1700 Broadway, New York, NY 10019. Trademarks: House Beautiful, House Beautiful Building Manual, House Beautiful's Gardening and Outdoor Living, House Beautiful's Home Decorating, House Beautiful's Kitchens/Baths, House Beautiful's Home Remodeling, and Houses and Plans. Trademarks are owned by Hearst Magazines Property, Inc. in U.S.A. and Hearst Communications, Inc. in Canada. Periodicals postage paid at New York, NY, and additional mailing offices. Printed in the U.S.A. Postmaster: Send address changes to House Beautiful, P.O. Box 7174, Red Oak, Iowa 51591.

House Beautiful

MARKETPLACE

CLASSIFIED

BRASS BEDS -IRON BEDS

BRASS AND IRON BED SALE! Buy factory direct and save 50% on romantic solid brass and iron beds. Once-in-a-lifetime savings! Lay-away and payment plans. FREE color catalog. BRASS BED SHOPPE, 12421HB Cedar Road, Cleveland Heights, OH 44106. (216)229-4900. www.brassbedshoppe.com

LIGHTING

GOLDEN VALLEY LIGHTING. Save up to 50% on top quality lighting. Indoor, outdoor, chandeliers and more, in newest designs, and all price ranges. Order from our 80 page online catalog at **www.gvlight.com**, or call 800-735-3377 (dept. 638) for catalog ($5.00, with ■ $10.00 credit on purchase). Free delivery on catalog items, no sales tax.

CARPETING - FLOORING

At **MICHAELS CARPET** in Dalton, Georgia we have a full line of **WEAR-DATED** carpet styles and colors, plus a large variety of Hardwoods, Vinyls, and Rugs. We ship anywhere. Call for Free samples. **800-375-9509.**

ACCESS CARPET. All Brands. Hardwood, Vinyl & Carpet. 1,000 Colors. Lowest Prices. 12' & 15' Widths. Free Samples. Call Today! 1-800-848-7747 Ext. #84.

GEORGIA CARPET INDUSTRIES - Three warehouses, over a million yards of carpet, vinyl, wood, laminates. Never undersold, free samples 1-800-803-5430 ext. 800. **www.georgiacarpet.com**

CARPET, VINYL, AND HARDWOOD FLOORING at True Wholesale Prices. Call CARPET EXPRESS "America's Floor Store" **1-800-922-5582.** Located Dalton, GA.

DALTON CARPETMASTER - BUY DIRECT FROM THE CARPET CAPITAL. Savings Up To 70%. Calhoun, GA 30701. 1-800-733-2676 Ext. 42; www.daltoncarpetmaster.com

1-800-338-6124 ext. 52. **CARPET, VINYL, RUGS,** Wood. For 25 years. The Best Brands. The Lowest Prices. **WEST CARPET INDUSTRIES,** Dalton, GA.

HEART PINE and **WIDE** Plank Pine 4" to 12". Beauty to last a lifetime. Free brochure. 1(800)283-6038. **AUTHENTIC PINE FLOORS.** www.authenticpinefloors.com

1-800-789-9RUG. All Major Brands. 5% Over Cost. Don't Pay Retail. American Carpet Brokers.

FURNITURE

50% FURNITURE DISCOUNTS, 500 FINEST BRANDS. In-home Delivery since 1933. CHERRY HILL FURNITURE. 1-800-666-0933 or http://www.cherryhillfurn.com brochures. 1-800-888-0933 quotes.

1-800-965-4077 **ATLANTIC FURNITURE** Has Lowest Prices On Brand Names For Home & Office Furnishings. Free Brochure.

CAROLINA FURNITURE WORLDWIDE**** Save up to 60% on major brands. White Glove express delivery. Call 1(800)714-4448 For Immediate Quotes. After 6:00pm EST & Saturday: 1(800)369-9868.

DRAPERIES

VINDAUGAS - DIRECT WORKROOM - Custom draperies, bedding, top treatments, swags, jabots, etc. Customer can purchase fabric from anywhere. For quote **1-888-811-2170.**

FABRICS

FABRICS - SOUTHERN DESIGN CONCEPTS - Discount source for many designer fabric and wall coverings. Never undersold. Please give manufacturer, pattern, and color. 800-245-3071.

For more information on how to place an ad call:
1-800-324-4589 or write to: Kathleen Gleason, Classmark,
512 W. Burlington Ave., La Grange, Il 60525

GUARANTEED LOW PRICE...
ALWAYS!
We shop the competition to see to ensure no one's prices are lower than ours!
WALLPAPER & BLINDS
82%
10%
WHY BUY FROM ANYONE ELSE?
OVER 10 YEARS SATISFYING MILLIONS OF CUSTOMERS NATIONWIDE!
FREE Blind Samples Kit
FREE SHIPPING
WITHIN 48 HOURS!
CALL 1-800-477-8000
24-HOUR FAX LINE: 1-800-214-3929
We'll Beat Anyone's Price!
NATIONAL BLIND & WALLPAPER FACTORY

MAYFIELD LEATHER
Great savings on custom order leather seating built to last a lifetime. Over 90 styles and 50 different top grain leathers.
1-800-342-7729
FAX 828-324-5127
We mail same day first class postage. $5 (credited with order) for complete product line and pricing. Or write:
Mayfield Leather
340 9th St. SE
Hickory, NC 28602
www.mayfieldseating.com

American Light Source
Guaranteed Lowest Prices • Quality Name Brands
Call toll free with manufacturer and style number
Catalog $5 1-800-741-0571
www.americanlightsource.com

World's Largest Inventory!
China, Crystal, Silver & Collectibles
• Old & New
• 125,000 Patterns
• 6 Million Pieces
• Buy & Sell
Call for FREE lists.
REPLACEMENTS, LTD.
PO Box 26029, Greensboro, NC 27420 Dept. HB
1-800-REPLACE (1-800-737-5223)
www.replacements.com

Wide Plank Flooring
Hand crafted New England floors... from our family to yours.
Carlisle Restoration Lumber
1-800-595-9663
A TRADITION AS OLD AS AMERICA
Call for your free brochure or sample kit.
STODDARD, NH • SINCE 1966 www.wideplankflooring.com

FACTORY DIRECT SUPER SAVINGS!
LIFETIME GUARANTEE!
Custom Table Pads
NEW LOW PRICES!
FREE Product Info Kit:
1-800-444-0778
Ext. 200
Guardian System Products
Est. 1923
ALL MAJOR CREDIT CARDS ACCEPTED
www.guardian-tablepad.com

As close to the real thing as there is!
Exact on-canvas replicas of masterpiece paintings. Select from over thirty richly carved wood frames.
FREE Color Catalogue
THE MASTERS' COLLECTION
1-800-2-CANVAS, Dept. 1283
Visit us at: www.MastersCollection.com

Romantic Victorian
Magnolia Hall
America's Largest Victorian Catalog
Send $3 to Magnolia Hall, (Dept B20)
8515 Haven Wood Trail, Roswell, GA 30076
or call (404) 351-1910

Pet Doors
• Self Closing
• Lockable
• Weatherproof
• Quiet easy use
• Sizes from cat to great dane
Free Catalog
Pet Doors USA Inc
www.petdoor.com
100 styles for doors, windows, walls, patio door, electronic doors
Call 800-749-9609 Dept. HB200

The Source for Wicker & Rattan
• Direct Importer No Middle Man
• Highest Quality and Lowest Prices
• Choice of over 100 designer fabrics
• Visit us at: www.franswicker.com
Fran's Wicker and Rattan Furniture
Satisfaction Guaranteed
FREE 84 PAGE COLOR CATALOG
Dept. 310, 295 Route 10 Succasunna, NJ 07876
1-800-531-1511 IN N.J. 1-973-584-[illegible]30

FREE BROCHURE
North Carolina's Finest Home Furnishings
SAVE UP TO 70%
On over 350 Top brand name furniture and accessories manufacturers. All available from our beautiful 450,000 square feet of showrooms.
Worldwide in-home delivery
ALL DEPOSITS PROTECTED BY SURETY BOND!
For Your Free Brochure Call
1-704-938-9171
Village Furniture House
146 West Avenue, Kannapolis, NC 28081

Hunt Galleries, Inc.
P.O. BOX 2324 HB99, HICKORY, NC 28603
"CUSTOM ORDER" FACTORY DIRECT
Select from Hundreds of items
Use your fabric or ours including leather
1-800-248-3876
50 YEARS OF SERVICE AND SATISFACTION
www.huntgalleries.com

Sterling Flatware Sale!

Over 4000 patterns of active & discontinued Silverware at very affordable prices.

FREE COLOR CATALOG

Large selection, Huge inventory.

Grande Baroque by Wallace

4pc Like new estate $125.00

4pc New setting $145.00

THE SILVER QUEEN INC.

730 N. INDIAN ROCKS RD.
BELLEAIR BLUFFS, FL 33770

800-262-3134

Fax 727-586-0822

E-mail: sqbc@tampabay.rr.com

www.silverqueen.com

We also buy Sterling

OUR 28TH YEAR

Grande Baroque

DON'T YOU LOVE to be TAN!

SUNVISION® Wolff® Tanning Beds

Buy Direct & Save up to 50%

CALL FOR FREE COLOR CATALOG!

UNITS AS LOW AS $599

FINANCING AVAILABLE

HOME & COMMERCIAL UNITS

1-800-842-1324

SAVE! up to 35%

1st Quality Name Brand Blinds & Wallpaper

You'll never find a reason to buy from anyone else! We guarantee it!

Steve Katzman, President

American Blind and Wallpaper Factory

Call for a FREE Blind Kit & Wallpaper Catalog!*

1-800-735-5300

FAX 1-800-391-2293, 909 N. Sheldon Rd, Plymouth, MI 48170

Open 7 days a week! Call 24 hours a day.

All major credit cards, money orders & checks accepted

*$3 shipping & handling for wallpaper (sample only).

Free Catalog of Designer Beds

Make your dreams come true with the Claudio Rayes Bed Collection.

Call today for a free catalog 1-800 884-9202

118 E. Commerce Ave., High Point, NC 27260

Swim At Home™

Swim or exercise against a smooth adjustable current. The 8' x 15' Endless Pool™ is simple to maintain, economical to run, and easy to install inside or outdoors.

For Free Video, Call (800) 233-0741, Ext. 912

ENDLESS POOLS

SLIPCOVERS BY MAIL

Cover your old furniture with affordable, ready-made slipcovers from Sure Fit. Call for a FREE catalog.

1-888-SLIP1ON (1-888-754-7166)

www.surefit.com

Wallpaper & Fabrics

up to 82% off plus 10% additional*

Save - Buy Direct • All Major Brands
Same Day Shipping • Free Delivery*
Please Have Book Name, Pattern & Page #, List Price & Qty.

Call us last for lowest prices GUARANTEED

AMERICAN WALLCOVERING DISTRIBUTORS
2260 Route 22, Union NJ 07083

800-843-6567

24 Hour Fax 908-688-8390

Wallpaper ORDER DIRECT

FIND A LOWER PRICE AND WE'LL MATCH IT!*

That's Our Low Price Guarantee

* Competitor's price must be verifiable. Retail sales only

SHERWIN WILLIAMS

1-800-442-3775

www.sherwin-williams.com

Open 7 days a week!

MON-FRI 8:30AM-10PM EST. SAT-SUN 10AM-6PM EST.

Call for a free catalog Ask for Dept. 2417

1-800-659-0203

Mailed third class • First class $2

Your best one-stop source for quality sinks, tubs, toilets, faucets and fixtures – plus ideas for every room in the house. More than 2000 items!

Renovator's Old Mill
Dept. 2417
Millers Falls, Ma 01349

RENOVATOR'S

SAVE UP TO 60%

CAROLINA FURNITURE DIRECT

CALL NOW FOR QUOTES OR MORE INFORMATION

1-800-838-7647

TRIAD FURNITURE DISCOUNTERS

Savings of 40%-50%

You'll find everyday savings of up to 50% off retail on the most recognized names in the furniture industry. Triad Furniture Discounters provides superb selection, great service, and nationwide in-home delivery.

Call today for prices or additional information.

800-323-8469

To receive a beautiful 52-page color catalog, send $12 to: P.O. Box 7505 Myrtle Beach, SC 29577

LEARN INTERIOR DECORATING AT HOME

Free Monthly Design Tips

WWW.SHEFFIELD.EDU

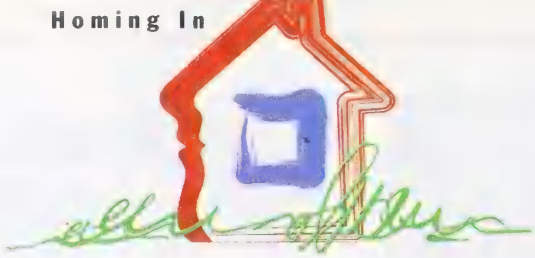
FREE CATALOG 800.451.7433

Name_____

Address_____

City/State/Zip_____

SHEFFIELD SCHOOL OF INTERIOR DESIGN
DEPT. HB200, 211 EAST 43RD STREET
NEW YORK, NY 10017



ALL MY CHILDREN

By Phyllis Theroux

Thirty two years ago, a baby boy with a thick shock of chestnut hair and a rosebud mouth was placed in my arms. My heart doubled in size the minute I laid eyes on him, and for the first year of his life I rarely set him down except to take a picture.

Two years later, I held out my arms for a baby girl. She lay like a bit of soft dough against my side, staring up at me with solemn, unblinking eyes, and I vowed to love her just as much as my son. I did, although being the second child, she doesn't have as many pictures to prove it.

Then came the third. Like his siblings, he arrived in a hospital in the early hours of the morning. Only this time I was present as well. My two older children had been adopted. I was always grateful to their birth mothers for having made me a mother, too, but it wasn't until my own baby was placed warm and whole upon my heart that I fully understood the size and sorrow of their loss.

Whenever my adopted son or daughter had a birthday, I stood behind them as they blew out the candles and said a prayer for their birth mothers. Glimpsing how beautiful they were becoming, I wished their mothers could see them too. And when they reached adolescence—that thousand-mile trek that nobody thinks will ever end—I often fantasized that their mothers would show up on my doorstep to lend a hand.

As my children grew, so too did their realization that they had been removed against their will from their original story and plunked into the middle of another one. To know that your identity is locked inside a social worker's drawer is a cruel reality they had to live with every day.

"Sometimes," lamented my daughter when she was twelve years old, "I think I'm the only one who knows who I am."

Further complicating their search for an identity, my husband and I got divorced. To lose two sets of parents is more than most children must endure.

But they did endure, and the closer the older two got to legal age, the more I urged them to try to find their birth parents, whoever they were. My son hung back, afraid of rejection. My daughter was nervous, too. "Face it, Mom," she said. "I could have been a one-night stand."

"Maybe," I answered, "but I can't look at you and not conclude that your mother is a good person."

Finally she filled out all the papers. Months passed. The court then signed the order to unseal the records. The search by the adoption agency began.

Then, just like in a soap opera, my daughter's phone rang. A soft voice at the other end introduced herself. It was her mother. The connection was made. The minute the call was over my daughter called me to tell me how it went.

"She sounds so nice," she reported. "I told her I loved her." It was a stunning, grace-filled thing to say and later, when I met her birth mother, she told me that she could hardly believe her ears. The occasion was the baptism of my daughter's second child. The night before, the two grandmothers went out to dinner alone.

All the years I had stared into my daughter's face and wondered who was behind it were over. The petite blonde woman with my daughter's solemn eyes was sitting across the table. "I've been waiting for thirty years to meet you," I said. She was shy, like my daughter. But she didn't stop talking for the entire meal.

Emboldened by his sister's success, my son decided to search, with her help, for his birth family. Last month, the phone finally rang for him. His mother had been looking for him at the same time. He was nervous but determined.

The next day I took his baby book off the shelf, gave it a final look, and sent it off so he could pack it when he flew across the country to meet her—the day before his birthday.

"I'll call *you*," he said firmly. I spent the day listening for the phone to ring. Finally it did.

The news was good. He liked his mother, felt they would be good friends. The whole family was just as he had hoped—warm and connected to each other. I asked if he had met his grandmother. "Nana? She's great."

"Nana?" I felt a twinge when he used such an intimate name for a grandmother he had just met the night before. On some level I must have not believed it would work out so well. But my son's astonishment was infectious.

"They never forgot me, Mom. I was always a part of the family even though they didn't know where I was."

"That's wonderful," I said.

"And guess what my name is, the one my mother gave me when I was born?"

I wasn't sure I could handle what was coming next. Surely he wasn't planning to change his name at this late date.

"What was it?" I asked.

"It's the same one you gave me." ■

Phyllis Theroux can be reached at housebeautiful.com

March

3 9042 05046970 6

House Beautiful

Romantic Decorating



GHTEN UP
VI DISH
UNTR TYLE

BURLINGAME
MAR 16 2000
LIBRARY

© 2008 Estée Lauder Inc.

Now. Makeup that does more.



Introducing

Futurist

Full Treatment Eye Makeup

A new and far-sighted concept – makeup that's also skincare. The moisture-protective anti-oxidant base provides a lid-smoothing canvas, and the creamy topcoat adds color and dimension. Eyes feel soothed, look younger, less lined.

ESTĒE LAUDER

This is where it all doesn't happen.

The place where peace and quiet first met.

A great bathroom is more than a beautiful room. It's an escape.

For help in planning yours, call 1-800-524-9797 ext. 406

or visit us at www.americanstandard-us.com.



The Reminiscence Suite ©1999 American Standard, Inc.



CHARLES P. ROGERS. BED MAKERS FOR SEVEN GENERATIONS.



1999 CHARLES P. ROGERS. LINENS BY BELLINO. CARPET BY ODEGARD. PILLOWS BY HARRIS LEVY
TABLE: CERAMIC PLATE BY THOMAS & GARDNER. CHEST: ISAACREEVE. MOUSE
SHOT BY JOHN ROSSELLI AT LTD. DRAWINGS FROM PENNE FRANCAISE QUEEN
STYLING: NINA SHEPPY PHOTO MICHAEL LUPPINO

Queen size hand-forged iron Paris Sleighbed in antique black finish. Catalog $1799, Sale $1499.



Bamboo Bed



Charleston Bed



Campaign Daybed

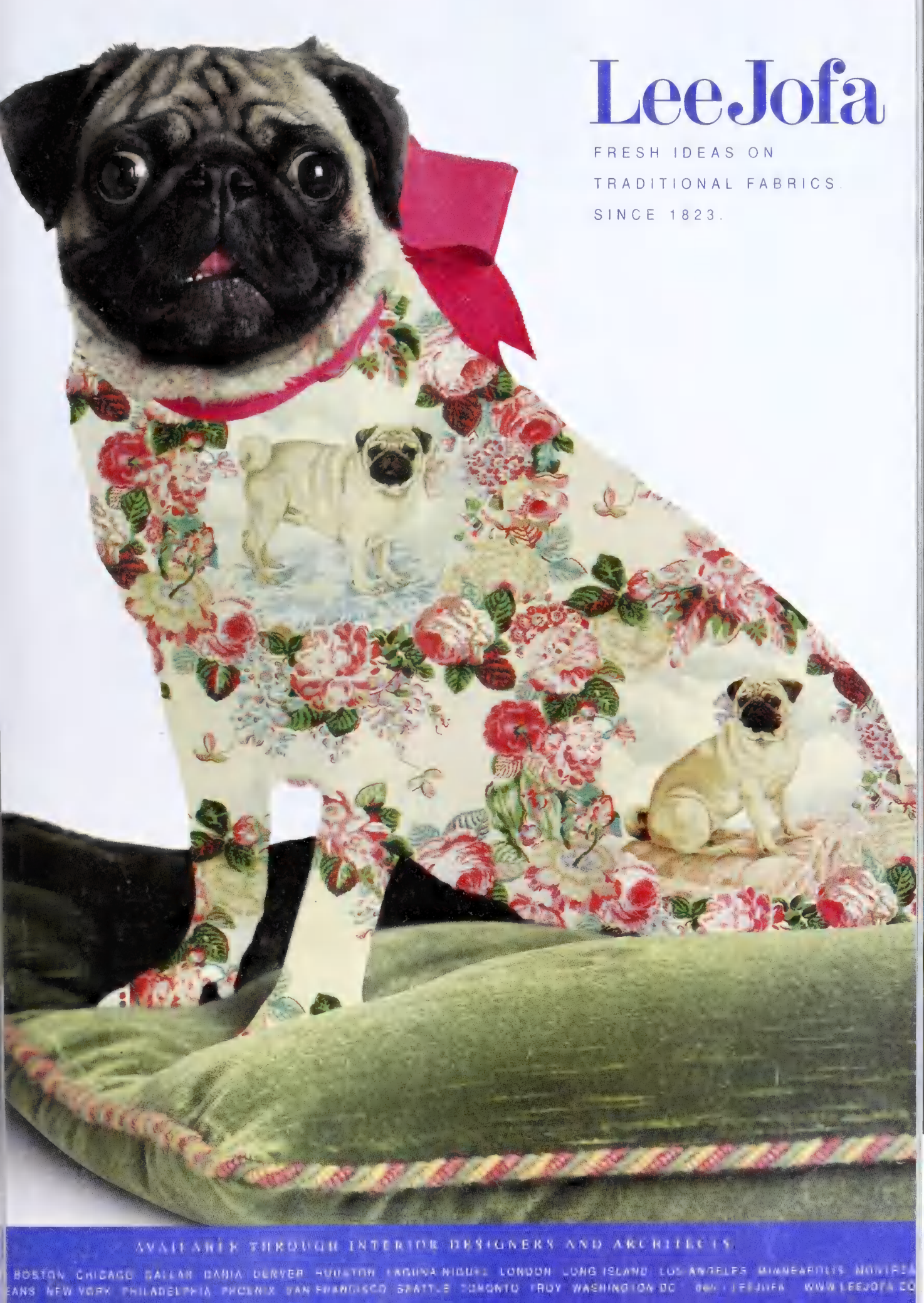


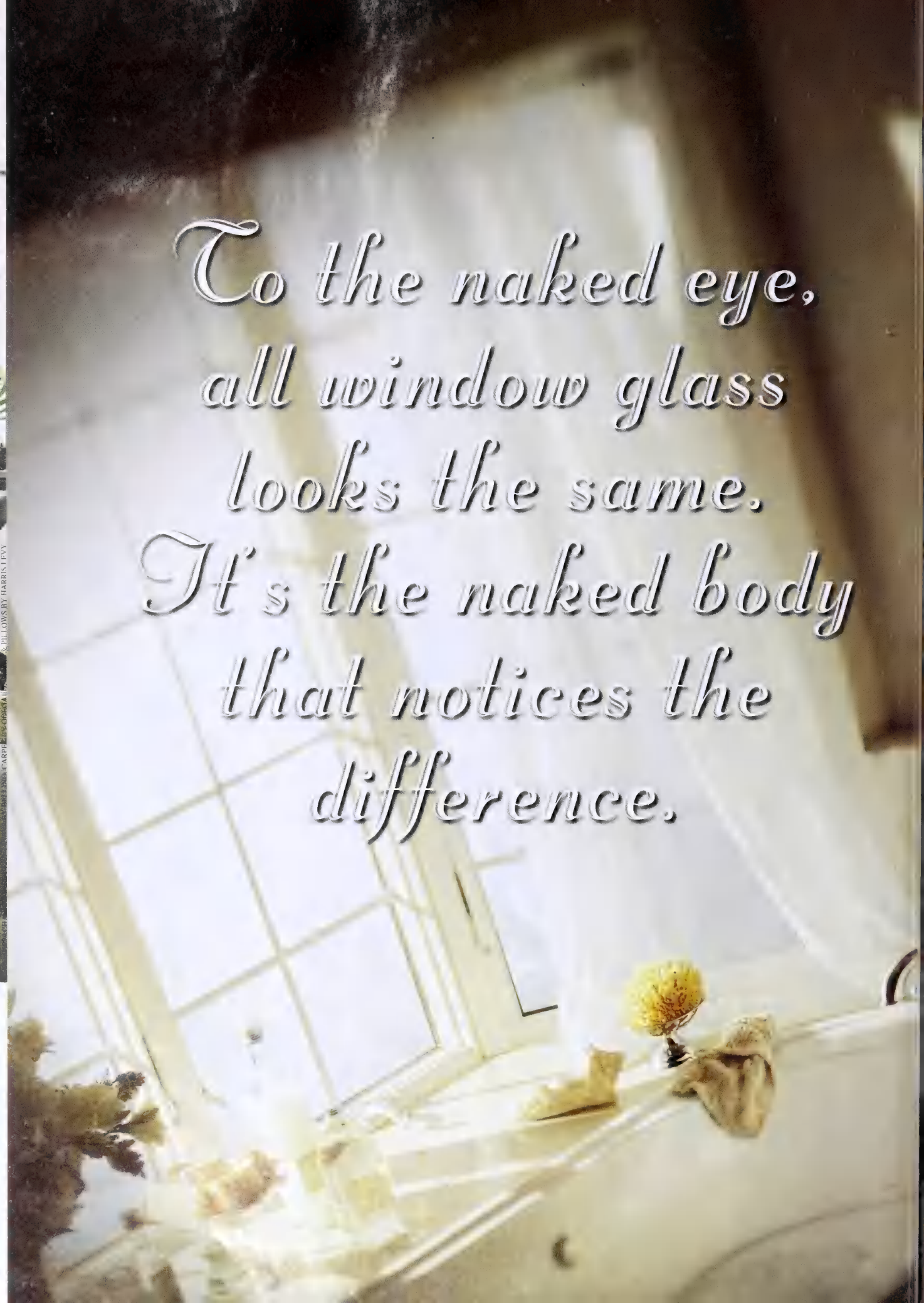
Florentine Canopy Bed

Original 19th and 20th century headboards, beds, canopy beds & daybeds are now available direct from America's oldest maker of brass and iron beds. Please visit or call a factory showroom for a color catalog and sale price list.

CHARLES P. ROGERS • EST. 1855

NEW YORK: 55 WEST 17 STREET (5-6 AVE.), NYC.
212-675-4400. OUT OF STATE CALL **1-800-272-7726.**
NEW JERSEY: 300 ROUTE 17 NORTH, EAST RUTHERFORD (CLOSED SUNDAY). 201-933-8300.
OPEN DAILY, SATURDAY AND SUNDAY.
PHONE ORDERS ARE WELCOME
WE SHIP ANYWHERE.
www.charlesprogers.com


LeeJofa
FRESH IDEAS ON
TRADITIONAL FABRICS.
SINCE 1823.
AVAILABLE THROUGH INTERIOR DESIGNERS AND ARCHITECTS.
BOSTON CHICAGO DALLAS DANIA DENVER HOUSTON LAGUNA NIGUEL LONDON LONG ISLAND LOS ANGELES MINNEAPOLIS MONTREAL
NEW YORK PHILADELPHIA PHOENIX SAN FRANCISCO SEATTLE TORONTO TROY WASHINGTON DC
WWW.LEEJOFA.COM


To the naked eye,
all window glass
looks the same.
It's the naked body
that notices the
difference.



No matter what it's like outside, you should feel comfortable inside. So we make sure our window glass is as efficient as possible. It's all part of a uniquely Andersen philosophy of building, backing and servicing windows.

We call it the Perma-Shield® System. It includes unwavering attention to the details. Like our High-Performance™ insulated glass, with Low E² technology and the industry's best weatherstripping. In winter's icy grip or summer's smothering heat, you'll feel the difference. Especially if all you're wearing is your birthday suit.



To learn more, call 1-800-426-4261, ext. 3490.

Worryproof. Timeproof.

Andersen Windows®.

www.andersenwindows.com

Andersen AW Windows·Patio Doors®

9026 Call 1-800-426-4261 for a copy of the Andersen 20/10 year warranty. "Andersen," the Andersen logo and "Perma-Shield" are registered trademarks of Andersen Corporation. ©1999 Andersen Corporation. All rights reserved.



Baker®
FURNITURE

1.800.59BAKER www.bakerfurniture.com

THE BARBARA BARRY COLLECTION BY BAKER FURNITURE. BAKER FURNITURE, POST OFFICE BOX 1887 GRAND RAPIDS, MI 49501

BAKER KNAPP & TUBBS SHOWR[illegible] LOS ANGELES, DALLAS, ATLANTA, NEW YORK, CHICAGO, SAN FRANCISCO, TROY, HIGH POINT,

DANIA, SEATTLE, CLEVELAND, LAGUNA NIGUEL, WASHINGTON D.C., MINNEAPOLIS, PARIS, HOUSTON, BOSTON, PHILADELPHIA

CONTENTS



ON THE COVER:
White-painted chairs and tables based on classic French furniture are in the Swedish Gustavian tradition. Martine Colliander has not only chosen these pieces for Lexington Furniture but also created the setting itself, an echo of her own Stockholm garret apartment appearing in this issue. See page 132. Photograph by Jonn Coolidge.

93 WON'T YOU JOIN ME?
The editor's page

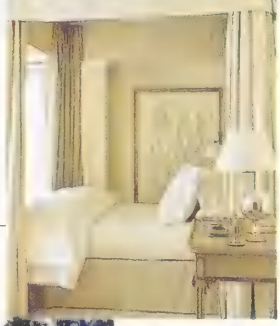
94 A STYLE WORTH REPEATING
The Park Avenue duplex accommodates a high-powered couple's social life but, most important, it is a comfortable home for their children. By Martin Filler



p. 94

104 COURTING CONTRAST
Antiquarian Betty Jane Bart's shop focuses on flamboyant and monumental 17th-century pieces, but she lives with a light mix of styles. By Elizabeth H. Hunter

110 BOSTON UNCOMMON
Won over by its huge terrace overlooking the Public Gardens, designer-owners accepted the challenge of a boring, boxy flat. By Christine Pittel



p. 110

118 LET'S PLAY GEORGE WASHINGTON
A perfect little Mount Vernon—downscaled but big enough for a child to stand in. By June Kurt

122 DIVIDE & CONQUER Garden designer Nancy Goslee Power takes one acre in Montecito and turns it into four engaging outdoor rooms. By Susan Heeger

128 NEW PANES, NEW GAINS
Once a windowless London warehouse, now a designer-artist's light-filled family home and studio. By Martin Filler



p. 118

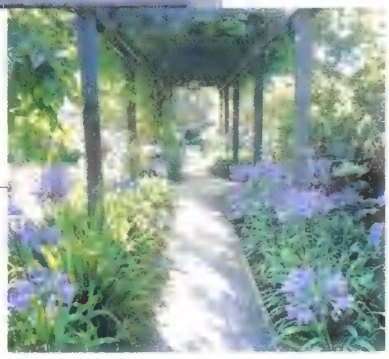
132 ESCAPE TO SIMPLICITY A visit to Martine Colliander's Stockholm apartment and a look at her new Swedish-style furniture collection. By Christopher Petkanas

p. 140



138 NORTHERN DELIGHTS
Filippa Naess tempers the Scandinavian white look in her London kitchen with trompe l'oeil, firelight, and cozy details. By Carol Prisant

140 IMMERSION COOKING
At a manor house hotel and restaurant in England, serious amateurs spend a hedonistic week of eating and drinking—and working in the kitchen. By Jane Ellis



p. 122

Without a soul, there's just a shell. W



Passion is such a strong emotion. It causes us to live, breathe and sweat our hearts out for the things we care most about creating extraordinary cars. Cars born from breakthrough design and brought to life through innovative engin our cars that stirs you and your soul to respond. For more information, call us at 1.800.CHRYSLER or visit our Wel

PT Cruiser available spring 2000

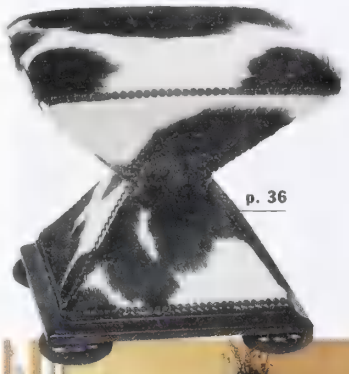
ut passion, these would just be cars.



sler, it is
ssion in
sler.com.

ENGINEERED TO BE GREAT CARS

CHRYSLER



p. 36



p. 49



p. 74



p. 78



p. 86

22 THOUGHTS OF HOME
Della And Me. By Lisa Jennifer Selzman

30 STYLE BEAT Check out the latest designs shown at the High Point furniture market

44 NEWS The Japanese beauty firm Shiseido opens a secret "garden" in New York. Maastricht, the world's premier art and antiques fair. Architect Rafael Moneo's masterful addition for a Houston museum. Christie's opens luxurious Paris headquarters. Scheduled American exhibitions.

49 DESIGN STAR Waldo Fernandez, Hollywood trained, is now a bicoastal legend. By Christine Pittel

50 FABRICS A group of charming new embroidered designs; a dozen luxurious matelassés

56 SCRAPBOOK Soul Food: favorite designers' favorite objects. By Margaret Kennedy

58 IN THE GARDEN Don't go catalog crazy: Veteran gardeners tell how to curb plant-buying excesses. By Nancy Taylor Robson

64 DESIGN WATCH
The first triennial Cooper-Hewitt design survey reflects three very hot years.
By Martin Filler

74 STORE FRONT
A trio of new London decorating shops that are stylish and unique.
By Christopher Petkanas

78 TRAVEL Shelburne Farms, once a baronial turn-of-the-century estate, is a family-friendly Vermont inn. By Lauren Picker

84 EARTHWISE Bits of recycled glass in a mosaiclike matrix form the latest kitchen-counter material.
By Leora Broydo

86 REMODELING A colonial-era house with a surprisingly harmonious contemporary addition.
By Dale Mackenzie Brown

88 SAVVY Are we ready for the e-book? By Anne Glusker

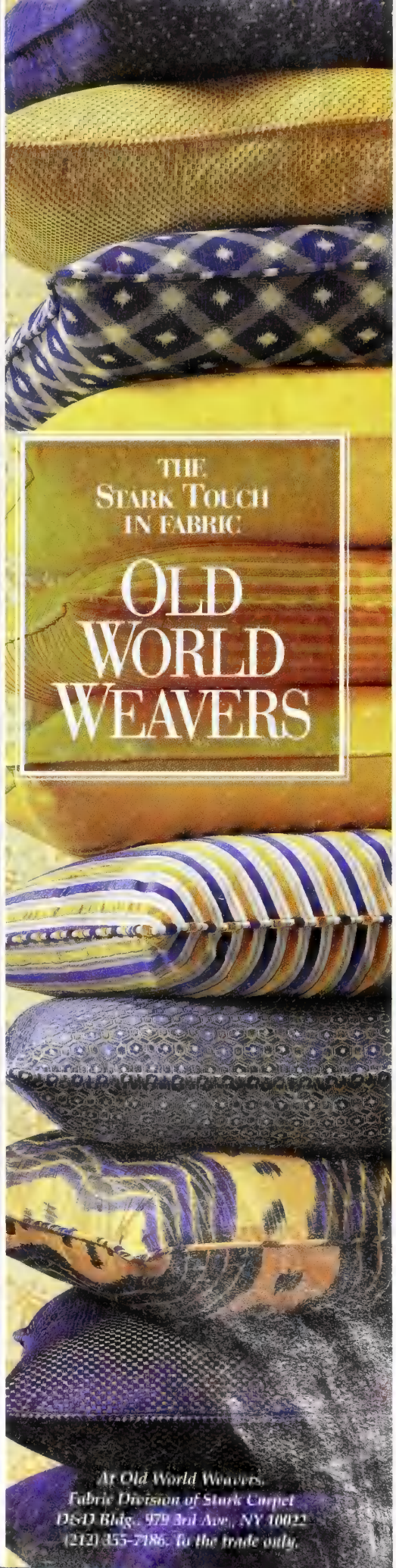
146 READER INFORMATION

164 HOMING IN
Portfolio Mania. By Phyllis Theroux



p. 56


LAUREN
RALPH LAUREN



House Beautiful

www.housebeautiful.com

LOUIS OLIVER GROPP
Editor in Chief

MARGARET KENNEDY
Editor

Executive Editor — CAROLYN SOLLIS
Art Director — ANDRZEJ JANERKA
Managing Editor — DEBORAH L. MARTIN

Features Editor — ELAINE GREENE
Articles Editor — PETER WEBSTER
Senior Editors — KATHLEEN MAHONEY, ELIZABETH H. HUNTER

DECORATING
Decorating Director — DARA CAPONIGRO
Senior Editors — SARAH KALTMAN CANTOR, CAROLYN ENGLEFIELD (Paris)
Style Editor — ELIZABETH MAYHEW
Editors — FROUWKJE PAGANI, JODY THOMPSON-KENNEDY (San Francisco), BEVERLY McGUIRE SCHNUR (Los Angeles)
Associate — OLGA NAIMAN
Special Projects — CHAR HATCH LANGOS (Los Angeles)

ARCHITECTURE
Senior Editor — SUSAN ZEVON

FOOD AND ENTERTAINING
Senior Editor — JANE BACON ELLIS
Associate — MARY-ELLEN WEINRIB

ART
Associate Art Director — VICTORIA BEALL HAEMMERLE
Senior Art Manager — MEREDITH LUBBEN
Computer Artist — BARTEK MALYSA
Junior Designer — FREDDIE MACK III

COPY
Research Editor — PHYLLIS BARTLETT
Copy Editor — WILLIAM IRVINE
Editorial Assistants — DANIELLE FOX, MITTIE M. JONES

ELECTRONIC PRODUCTION
Administrator — ANGELA C. TAORMINA
Copy Manager — LILLIAN LABATE DONDERO

Assistant to the Editor — MARY S. CHEN
Editorial Business Coordinator — MADELINE E. ROBERTSON
Reader Service — MARY-ELLEN WEINRIB

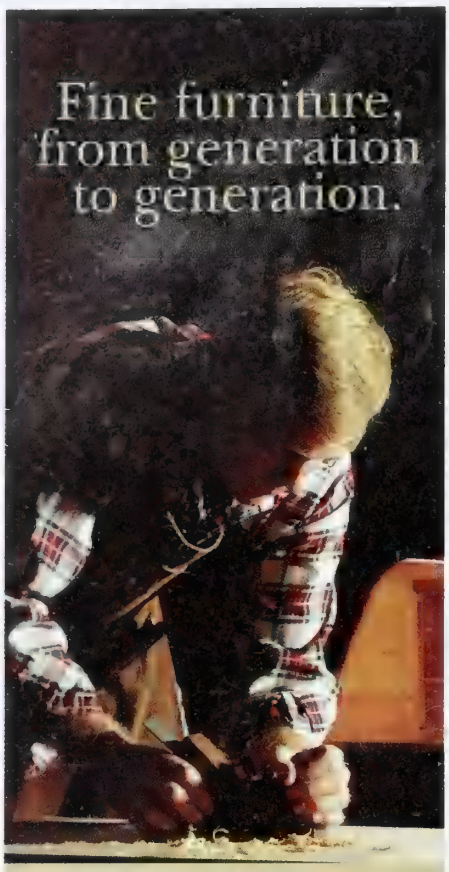
CONTRIBUTING EDITORS
Features — MARTIN FILLER, CHRISTOPHER PETKANAS, CHRISTINE PITTEL
Decorating — CANDIA FISHER
Gardening — KEN DRUSE
Ask the Experts — RALPH AND TERRY KOVEL

MARKET EDITORS
Style Beat — ELIZABETH MAYHEW
Furniture — KATHLEEN MAHONEY, ELIZABETH MAYHEW
Fabrics/Wall Coverings — SARAH KALTMAN CANTOR, KATHLEEN MAHONEY
Domestics/Window Treatments — SARAH KALTMAN CANTOR
Tabletop — DARA CAPONIGRO
Lighting/Accessories — FROUWKJE PAGANI
Floor Coverings — OLGA NAIMAN
Electronics — KATHLEEN MAHONEY, OLGA NAIMAN
Kitchens/Baths — KATHLEEN MAHONEY
Cosmetics — DARA CAPONIGRO

MAILING LISTS: From time to time we make our subscriber list available to companies that sell by mail goods and services that we believe would interest our readers. If you would rather not receive such mailings, please send your current mailing label or exact copy to: HOUSE BEAUTIFUL, Mail Preference Service, PO Box 7024, Red Oak, IA 51591-0024. SUBSCRIPTION SERVICE. House Beautiful magazine will, upon receipt of a complete new or renewal order, strive to fulfill that subscription to provide prompt delivery either to the Postal Service or to alternate carriers in 6 to 12 weeks. If this cannot be done, you will be notified promptly of the issue date that will begin your subscription. To assure quick service, enclose your mailing label when writing to us or renewing your subscription. Renewal orders must be received at least 8 weeks prior to expiration to assure continued service. Subscription prices: U.S. and possessions: $19.97 for 1 year, $37.97 for 2 years. Canada and all other countries, add $16 for each year. Canada PM NBR 10231 0943 RT. Address all subscription inquiries to Joan Harris, Customer Service Dept., House Beautiful, PO Box 7024, Red Oak, IA 51591; or call 515-282-1508; or visit our customer care web site at **http://ccare.hearstmags.com**

Printed in USA


THE STARK TOUCH
ARK CARPET • OLD WORLD WEAVERS FABRICS • STARK FINE FURNITURE
D & D Building, 979 Third Avenue, NY, NY 10022 (212) 752-9000, www.starkcarpet.com. To the trade only.
PET: Bamboo Blanc, RUG: Baxley Yellow, WALL UPHOLSTERY: Masque Chinois Gold/Beige, BED FABRICS: Headboard,
dskirt and Quilt: Masque Chinois Gold/Beige; Bed Side Panels: Trianon Stripe Yellow; Pillows: Trianon Stripe Yellow,
Taffetas Carreaux Yellow, DRAPERY: Centauree Pique Ivory, Room Design by Darwin, Inc. Penny Drue Baird.
BOSTON CHARLOTTE CHICAGO CLEVELAND DALLAS DANIA DENVER HIGH POINT HONOLULU HOUSTON LOS ANGELES
LPHIA PITTSBURGH RALEIGH SAN FRANCISCO SARASOTA SCOTTSDALE SEATTLE ST. LOUIS TROY WASHINGTON, D.C. TOWSON
Stark



Introducing the Bristol Channel sleigh bed, crafted in solid Adirondack maple with upholstered leather head- and footboards finished with antique brass nails. Or select one of the many other pieces in our Bristol Channel Collection, an updated blend of European Traditional styles.

For a *free color brochure*, and the location of your nearest dealer, call 1-315-245-1000, Extension 220. Or write: Harden Furniture, 8550 Mill Pond Way, McConnellsville, NY 13401-1841.



HARDEN

e-mail: harden@harden.com
www.harden.com

House Beautiful

DAVID ARNOLD
Publisher

KATE KELLY SMITH
Associate Publisher

ANGUS MACAULAY
Advertising Director

DONALD SCHMOLL
Marketing Director

RAE M. CAZZOLA
Business Manager

NEW YORK
Sales Development Manager KAREN NIEDZIELSKI
Beauty Director BARBARA BOULWARE Design Director LYNN GALVIN
New England Manager SUZANNE REITANO Mid-Atlantic Manager JENNIFER H. ROBERTS
1700 Broadway, New York, NY 10019 (212) 903-5100; Fax: (212) 586-3439

DIRECT RESPONSE
Corporate Director MARY HAYES Senior Account Manager STACEY PIANO
(212) 649-3228; Fax: (212) 258-2253

CHARLOTTE
Manager JAMES P. BLAZEVICH
Carillon Building, 227 West Trade Street, Charlotte, NC 28202
(704) 348-8332; Fax: (704) 376-3926

CHICAGO
Midwest Managers ALISON KINGSLEY, LEILA HYLAND, BRIGITTE DELANEY
1 South Wacker Drive, Chicago, IL 60606 (312) 984-5151; Fax: (312) 984-5110

DALLAS
KARLA WILLIS
The Ingersoll Company, 3519 Cedar Springs Road, Suite C, Dallas, TX 75219
(214) 526-3800; Fax: (214) 526-1475

DETROIT
Manager CLAUDIA A. WEHRLE
Hearst Magazine Sales, Inc., 2301 West Big Beaver Road, Troy, MI 48084
(248) 614-6150; Fax: (248) 614-6006

WEST COAST
Manager J. MICHAEL LITTLE
3000 Ocean Park Boulevard, Santa Monica, CA 90405 (310) 314-7363; Fax: (310) 664-0634
BETH DVERIS
SD Media, 44 Glen Drive, Mill Valley, CA 94941 (415) 381-7177; Fax: (415) 381-7977

MILAN
LUCIANO BERNARDINI DE PACE
Via Cappuccini 8, 20122 Milan 39-2-796-451; Fax: 39-2-760-08156

ADVERTISING PRODUCTION
Production Director GERALD LODATO
Production Manager DENISE SPEAR

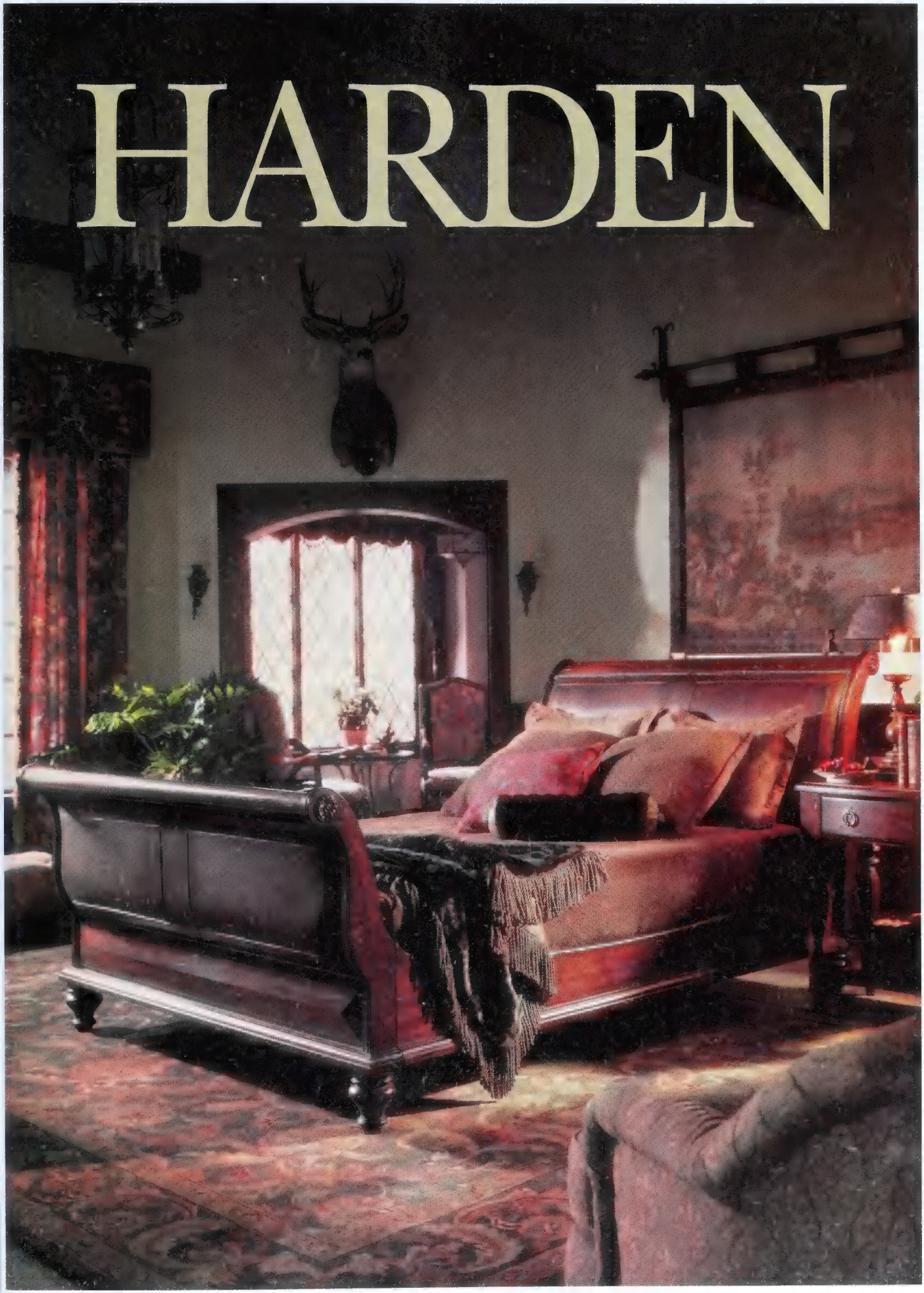
MARKETING & PROMOTION
Promotion Director SUSAN WALTON CATLIN
Associate Promotion Manager KIMBERLY KANE VANNECK
Marketing/Promotion Associate NANCY A. TEPPERMAN
Special Projects LISA A. LACHOWETZ
Research Director JAY POWELL
Research Manager AMY OPPENHEIM

Assistant to the Publisher BRIDGET ARRIGO
Advertising Coordinator KAREN FERBER

Assistants NEILI AKRIDGE (Charlotte), AMY DOWSEK (Chicago), CHAUNCEY DOUD (Detroit), SERGIO DIAZ (Los Angeles), DEBBIE McMAHON (New York), JULIE BOSCO (New York), BONNIE POTTER-HUDSON (New York)

PUBLISHED BY HEARST COMMUNICATIONS, INC., A UNIT OF THE HEARST CORPORATION
President & Chief Executive Officer FRANK A. BENNACK, JR.
Chairman GEORGE R. HEARST, JR.
Executive Vice-President & Chief Operating Officer VICTOR F. GANZI

President, Hearst Magazines Division CATHLEEN BLACK
Executive Vice-President MARK F. MILLER
Senior Vice-President, Chief Marketing Officer, Group Publishing Director MICHAEL CLINTON
Publishing Consultants RICHARD E. DEEMS, GILBERT C. MAURER
Published at 1700 Broadway, New York, NY 10019; (212) 903-5000


HARDEN



DELLA AND ME

By Lisa Jennifer Selzman

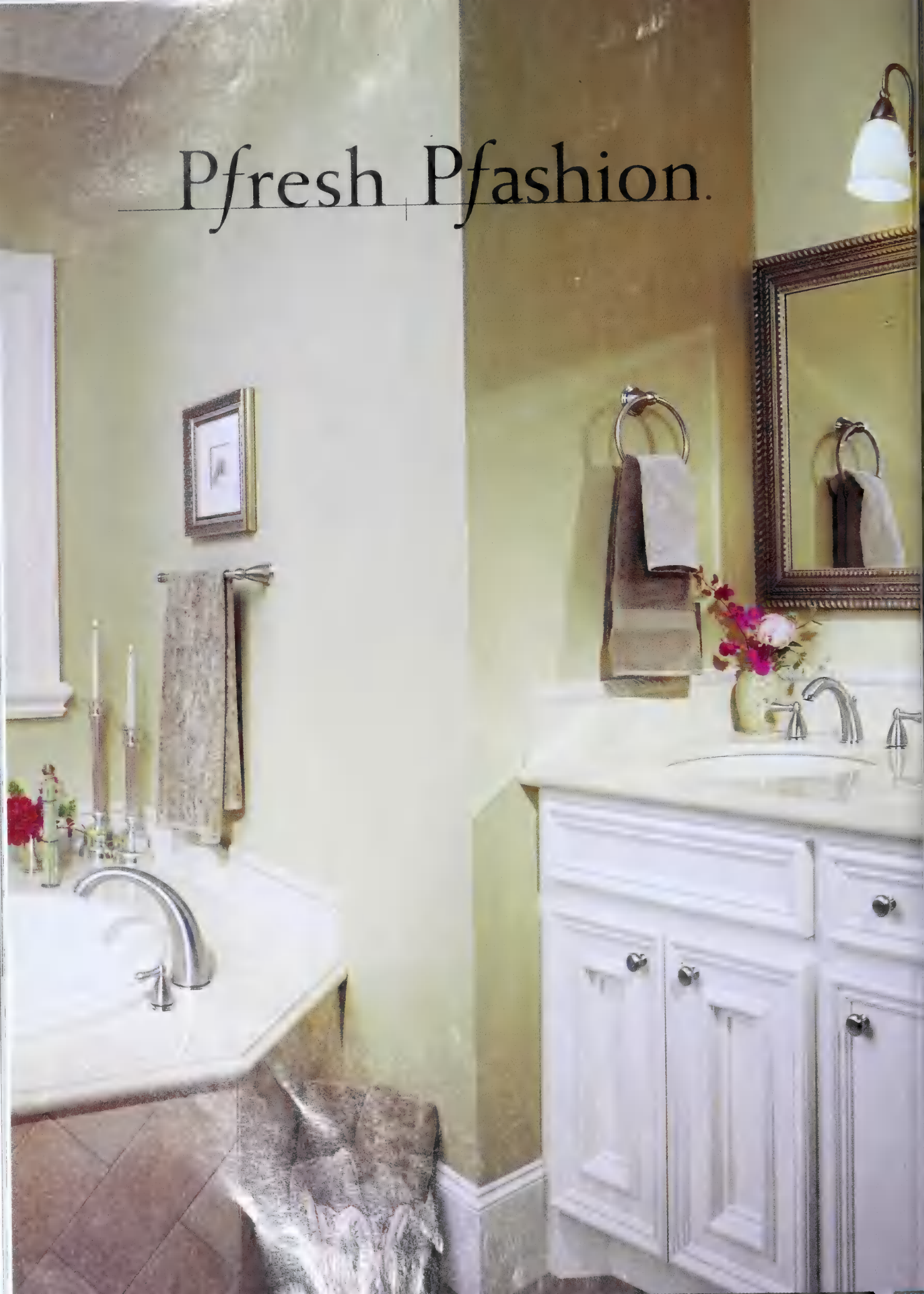
On our way to Della's house, I sat in the front seat beside my grandmother and took inventory of the contents of her purse. I snapped open and shut the clasp of two intertwined gold beads, then lingered over the transparent pouch filled with bobby pins, the pot of rouge, sheets of Green Stamps, yellow packs of Juicy Fruit ("Take a piece."), stray coins ("Keep them."). About fifteen minutes into the ride, as we entered Della's neighborhood, I began to pay closer attention to what we were passing. Listing wooden houses stood close together, bordered by alleys of pocked grass, some of the roofs patched with boards. Peeling paint gave most of them a gray, fatigued appearance. In some yards, cars missing tires sat up on cement blocks, and laundry hung across porches. People sat out front in folding chairs, fanning themselves with newspapers. In one gravel drive an enormous gold Cadillac was always parked.

A cyclone fence enclosed Della's small house and well-tended bit of lawn. When she saw us arrive, she came outside and opened the gate that blocked the driveway, locking it quickly behind us. Her excitable dog barked at us, straining at his chain, and Della put him in the garage. I ran to her, hugged her around a waist soft as bread. Her pure white hair, pulled back into a tight bun, contrasted with her dark skin. She was much shorter than my grandmother and spoke with a lilting accent. She wore sleeveless cotton dresses that she made herself. Her glasses hung from a chain around her neck, and thong sandals flapped against heels glazed with tough, dry skin.

We entered the sewing room through the back door. Light spilled in from windows above a couch where I liked to sit and listen to the chatter between Della and my grandmother, the backs of my legs sticking to the vinyl. I didn't always pay attention to their words, but let the cadence of their voices lull me. The room had a full-length mirror, an ironing board, a black-and-white television tuned low to a soap opera. Spools of thread of every imaginable color covered the sewing table, along with pin cushions shaped like tomatoes and strawberries. Clothes hung from a long metal rack, and I browsed through them searching for formal gowns with their frothy skirts, their bodices curved like valentines. Sometimes I walked in to find a wedding dress hanging from a ceiling hook in the corner, a majestic, hovering ship of white. Even at age seven I understood that for a woman, a wedding gown was most revered of all clothing. This was during the late sixties, in a large city deep in the South.

My grandmother had begun bringing clothes here >


RUBELLI
China
back to the roots
In Suzhou province of Shanghai
in front of the Temple of the Cold Mountain
silk satin "Vonia" damask "Boboli"
velvet jacquard "Gabriele"
brocatelle "Bachmann" and of course
"Mongol Fabs"
BERGAMO
FABRICS
Through Designers & Architects - For the showroom in your area please call 212.462.1010
ATLANTA · BOSTON · CHICAGO · CINCINNATI · DALLAS · DANIA · DENVER · HOUSTON · LOS ANGELES
APOLIS · NEW ORLEANS · NEW YORK · PHILADELPHIA · PHOENIX · SAN FRANCISCO · SEATTLE · WASHINGTON D.


Pfresh Pfashion.



A designer look you can put together in no time pflat. That's what you get with Price Pfister's® new MatchMakers® Bath Coordinates, a complete line of accessories and lighting to match our pfaucet collections. It makes decorating pfast and easy. Choose from an array of styles and pfinishes like the traditional Georgetown™ or the contemporary Carmel.™ Plus, each accessory is made of high-quality solid brass and comes with our Pforever Warranty® that covers pfinish and pfunction for life. MatchMakers Bath Coordinates. Now that's a pfresh idea.

Price Pfister™

Pfreshest Ideas in Pfaucets.

www.pricepfister.com



Carmel™ Collection of MatchMakers® Bath Coordinates.
We Make the Match that Makes the Room.™

I learned almost nothing during my first two years of junior high. I had a teacher who spent hours on activities such as polling the class and listing all of us on the board in order of our popularity

for alteration decades ago. Della created elaborate ballet recital costumes for my mother when she was a child, and later fitted the evening dresses she wore to formal parties in high school and college. I played dress-up in some of these gowns, which hung in a closet at my grandmother's house, along with the tulle petticoats I could wear with the elastic around my neck so they fell to the floor all around me like capes without an opening. I would imagine my mother standing in this same sewing room long before she met my father, long before I was born. At Della's I first became conscious of how time passes, a strange mournfulness at the back of my throat. Blended with this nostalgia was a vague awareness that somehow the house was in a separate world from my own and my grandmother's—my two touchstones for what home meant. Something was different.

As my grandmother stood before the mirror, Della working swiftly with pins in her mouth, I wandered. Unlike the sunny back room, the rest of the house was darkened by heavy curtains. The wood floor squeaked with each footstep. Three small bedrooms opened off the left of a narrow hallway, one after the other. The first was Della's. Somehow I knew there was no husband, no father. Her silver brush and comb lay on top of a dresser. I ran my hand across the nubby pink blanket at the foot of her neatly made bed. The next room had once been her daughter's, before she "took up with the wrong man." I only glanced in the third room. It was strewn with clothes and had a bitter, close smell. Della's son had moved back in with her and was "in with a bad crowd." The living room was tidy, cramped with dark wood furniture. My favorite chair was so soft I could climb up onto the armrest and fall backwards into its cushions.

A wall clock ticked loudly. The brass pendulum fascinated me as Della had explained that each arc was a second passing by. Yet what I treasured most in Della's house was her collection of exquisite eggs. About fifteen of them sat in a row behind glass in a large walnut cabinet. She created them by making tiny holes at each end to blow out the insides, and then she painted and decorated the delicate shells. She applied sequins, bits of colored fabric, and what looked to me like jewels. On each visit, I stared at the eggs, marveling at how they had not shattered in Della's hands. She would tell me about each one, what special time it commemorated, recounting stories of birthdays and Christmas nights.

Driving back home, [illegible] mother hug from Della, I asked my grandmother why [illegible] houses were so small, why windows were broken, why the [illegible] in the spray from a fire hydrant instead of in a pool. [illegible] people who lived in this neighborhood had the same [illegible] Della and they had been poor a long time, but that things were changing and it might not always be this way. We talked about Dr. Martin Luther King, Jr., and I suddenly remembered his name—King, the sort of name that delights a child—from something that had happened a while ago, when my grandmother was at our house babysitting. I came upon her lying on my parents' bed watching television. She was playing a game of double solitaire as she often did, propped up on one elbow, although she seemed to have stopped. I sat beside her and noticed she was crying. Shadowy images accompanied by grave voices flickered across the screen.

"Grandma, what's wrong?" I asked. I rarely saw my grandmother sad. She was someone who laughed so hard her body shook, who shuffled her cards with such vigor they blurred in her hands, who peeled an apple in a single long spiral, talking all the while. She gently pushed my hair behind my ears and said, "Sweetheart, an important man died today."

Gradually we stopped visiting Della. As clothing styles became looser and more casual, my grandmother made fewer appointments, though she called Della regularly to keep in touch. My life filled up with school and lessons. But Della's house stayed with me and became one of the recurring landscapes of my dreams. I would sink into the bright sewing room with its gowns lined up like women waiting to dance. Or into the darker front rooms, silent except for the ticking sweep of the pendulum, and in the wood cabinet, rows of beautiful eggs. I was never allowed to hold one, but I imagined that cupped in my hand the egg would feel like a breath, a floating leaf, the lightest of touches. It would feel like something just lost.

The public schools in our city deteriorated, polarized by hostility. I understood that something called "busing" caused people to become angry. The white kids walked home from school, and yellow buses lined the back of a parking lot and filled up with black kids at the end of each day. Fights broke out in the hallways between groups from different neighborhoods. I learned almost nothing during my first two years of junior high. I had a teacher who spent hours on activities such as polling the class and listing all of us on the board in order of our popularity. I hid my good grades in shame, quickly sliding tests into my notebook. When the bells rang, I inched down the hallway with my books pressed to my chest to maneuver through the crowds. One morning, a boy dropped some change on the floor. His friend reached down to pick it up, and the first boy—he was cute, in my history class, and I had a small crush on him—smirked and said to the kid who retrieved the coins, "You Jew." >



We'd like to thank the following for helping us design our new floors: Trees, Rocks, Water, Earth and Sky.

Introducing Natural Inspirations™ Vinyl Floors

We've brought the understated beauty of the great outdoors to a rather unexpected place: the kitchen floor.

Introducing Natural Inspirations. The colors are beautiful, the tones are subtle, the designs are timeless... just like the natural elements that inspired them.

Yet, natural events like messes aren't a problem. That's because most Natural Inspirations have Armstrong's CleanSweep® surface—no vinyl floor is easier to clean.

Inspired?

Then call 1-888-ARMSTRONG or visit our website at armstrongfloors.com for our new brochure or to find a dealer near you.

Armstrong

The beauty is, it stays that way.™

armstrongfloors.com

I spent a Saturday visiting another classmate. She handed me a Dr. Pepper from the refrigerator and told me brightly, "You're the first Jew who's ever been in our house"

I felt punched in the chest. I stopped still until the hallway flow pushed me forward again. I had never heard anything like this before. What did it mean? I'm Jewish, I thought. What did that have to do with helping someone pick up coins off the floor? I mulled over the comment for days.

The following year, I entered a private prep school. I was proud to be one of the few new students accepted after rigorous exams. Here, I thought, it was cool to care about school. The teachers would know me. Here, I thought, I could be myself. The campus was stately and lush, a large quadrangle surrounded by stone buildings nestled in ivy. Of the eighty-five students in my year, a number of them were legacies, their parents or older siblings having attended. Many of the students lived in the affluent neighborhood surrounding our school and had been in classes together since kindergarten or the early grades. As was true all over Texas, football was an elevated sport, the center of campus life. The mascot was dressed as a Civil War soldier and proudly held aloft the Confederate flag.

I was terribly self-conscious at first, feeling less graceful and confident than classmates I hoped would befriend me, but eventually I got to know them. Compared with these golden girls with their straight fair hair pulled back in headbands, I saw myself as suddenly dark, ethnic, wrong. Jarring to me was the fact that there was only one black student in the entire upper school, grades nine through twelve. She was a girl in my year, the daughter of a prominent family. I don't remember any of my friends including her in conversations. She usually sat alone or with a few other girls who were similarly ignored. I wanted to talk to her because she seemed to love books as much as I did. One of my lifelong regrets is that my shyness kept me from speaking to her, not once in four years, never more than a greeting when passing.

I had entered a rarefied, self-contained world. I went to after-game parties in mansions. Our class folklore included the drunken boy who crashed his BMW on Friday night and had a new one by Monday morning, and another who bribed a classmate with a hundred-dollar bill to let him copy answers during a math test. These kids were conscious of qualities I had never considered before when judging character: money, status, religion. When walking around the track with me during gym class, a new friend turned and said, "I've never known a Jew before." I felt a bewildered alertness as I said something about how, really, we were just like anyone else. I spent a Saturday visiting another classmate. She handed me a Dr. Pepper from the refrigerator and told me brightly, "You're the first Jew who's ever been in our house."

My girlfriends and I would [illegible] around boulevard framed at one end by our school and at the other by an exclusive country club. Spanish moss webbed the old gnarled trees, and colonial houses set back on wide lawns were reminiscent of plantation manors. At the club, we watched tennis matches, sipped tall goblets of iced tea, folding the pink packets of Sweet 'n Low into small triangles as we talked. I was the guest. I would gaze at the uniformed waiters, all of them black, and wonder if they went home at night to Della's run-down neighborhood, which was still so clear in my memory. I cringed in embarrassment and outrage for them in their acquiescence as a friend of mine would snap, "Get me a Coke! This tea is weak!" And I was embarrassed for myself in the cluster of girls in school uniforms—our Peter Pan collars, plaid skirts, Topsiders—for my disgraceful need to belong.

It was an odd experience to be served in the dining room of a club where I knew my family would be denied membership. I would chat with my friends, who were for the most part compassionate and well-intentioned, and I would have trouble breathing. How could anyone find unworthy my hard-working, cultured father, or my sociable mother, or my strong and endlessly amusing brothers?

I thought of Della often, remembering the seedy block leading up to her house, the yards strewn with auto parts and lopsided refrigerators, the way her neighbors turned listlessly to watch us drive past. I wondered how Della felt about the white people who came into her home at a time when she was not welcome in many of theirs—nor allowed to drink from their water fountains or eat in their restaurants. I believe she and my grandmother felt a sincere affection for one another, but even so, what was it like for her to work on those satin ball gowns, those elegant fitted suits? Did she look at me and assume that all white girls were shielded from irrational hatred and wish her own daughter could have been as safe?

One afternoon in my senior year, I ate a quick lunch and was on my way out of the cafeteria for a music lesson when I stopped to talk to a close friend. We stood near the stairs leading up to a glass-walled atrium, and when I first felt something graze my back, I didn't think much of it, assuming someone had accidentally brushed against me. Then I felt a harder strike. I remember a vague sense of confusion as I turned around, still talking and laughing easily yet registering a warning. I faced two girls in the class below mine. From the table where they sat, they threw food at me. Time stretched and sound contorted. I tried to understand what was happening. I knew these girls. They had attended the school most of their lives. On occasion, we had talked. One was a cousin of a friend in my grade. Now they grinned tightly under stone-cold eyes.

(Continued on page 70)

INDULGE YOURSELF IN THE FEELING OF SHEER MOISTURE.



New from Nivea Body.

The feeling of liquid silk.
The lightness of chiffon.

They barely describe the experience of new Nivea Sheer Moisture Lotion. As it goes on. And as it moisturizes.

Maybe it's the skin compatible Provitamin B5 formula.
Maybe it's magic.
Whatever it is, it's sheer heaven for your skin.



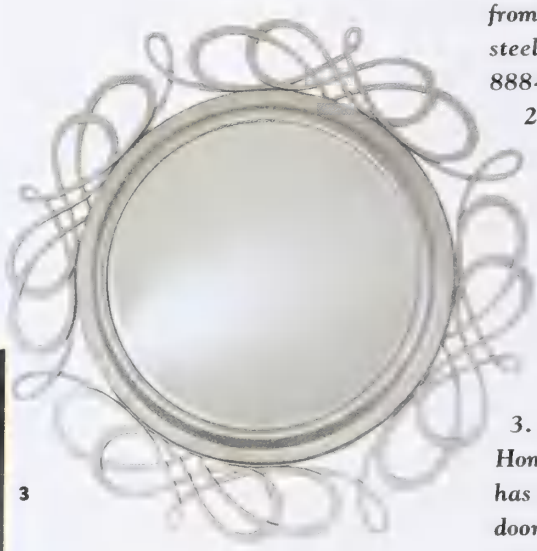
NIVEA® BRINGS YOUR SKIN TO LIFE.™

At this year's furniture fair in High Point, North Carolina, chic contemporary designs abounded

EDITOR: ELIZABETH MAYHEW



1



2



3



4



5



6



7



8

1. *Pacifica Home's bench is molded from recycled steel, $400. Call 888-322-2466.*

2. *Silver-painted "ribbon" surrounds Bernhardt's mirror, $1,350. Call 800-927-4483.*

3. *DellaRobbia Home's cabinet has frosted glass doors, $840. Call 949-251-8929.*

4. *Black buttons punctuate Larry Laslo's armless chair, $1,293. From Directional: 800-308-0110.*

5. *Two-toned leather sofa, $1,820. From Preview Furniture: 336-887-3024.*

6. *Thomas O'Brien's "X" bookcase becomes wide or tall with a tilt of its frame, $1,747. From Hickory Chair: 800-349-4579.*

7. *Curvy cocktail table by Fernando Jimenez is covered in platinum-colored goat skin, $1,890. From Preview Furniture 336-887-3024.*

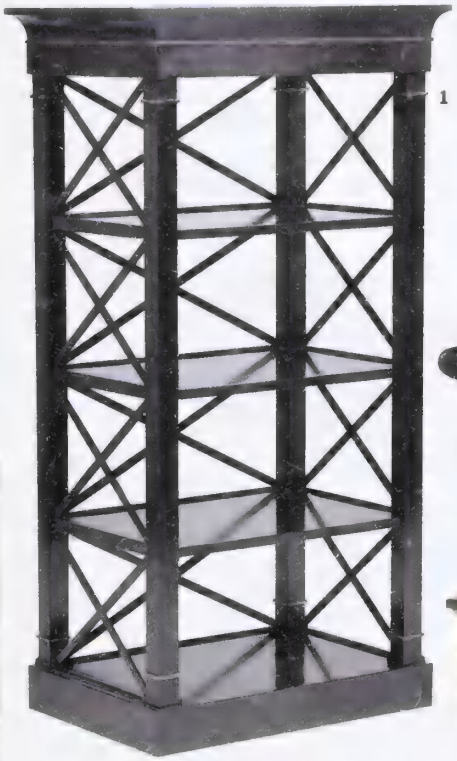
8. *The frame of Mitchell Gold's sofa is covered in a paper-cotton blend $2,925. Call 800-789-5401.*



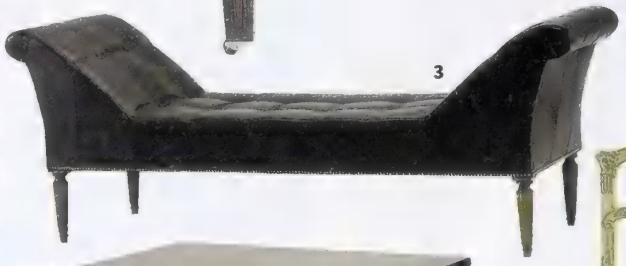
ROBERT ALLEN

FOR MORE INFORMATION ON OUR FABRIC COLLECTIONS CALL YOUR DESIGNER OR 1-800-240-8189

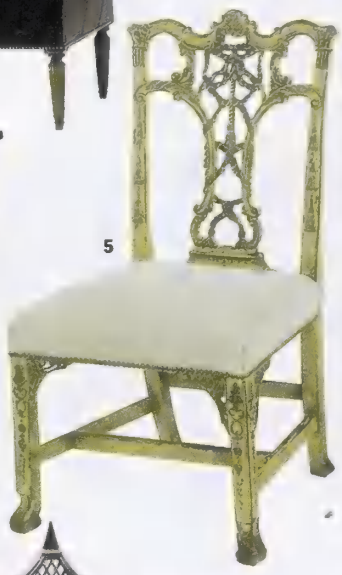
Rich materials and classic elegance are always present at the fair.


1


2


3


4


5


6


7


9


8

1. *Baker's cherry cabinet takes its cue from an Italian neoclassical design, $4,700. Call 800-59-BAKER.*
2. *Century Furniture's asymmetrical leather club chair, $3,654. Call 800-852-5552.*
3. *Harden's leather bench is part of their new Forbes Collection, $2,957. Call 315-245-1000.*
4. *Lamp table in 18th-century French style, $4,725. From John Widdicomb: 800-847-9433.*
5. *Thomas O'Brien based his mahogany chair on one in his personal collection, $933. Hickory Chair: 800-349-4579.*
6. *Century's quirky armchair is similar to those once common in British golf clubs, $1,275. Call 800-852-5552.*
7. *Carol Canner's mirror sports gold-leafed twigs, $600. From Carvers' Guild: 800-GILDING.*
8. *John Mascheroni's ebony tea table, $3,333. From Swaim: 336-885-6131.*
9. *Chelsea House's Chinese Chippendale-style cabinet, $9,375. Call 704-867-5926.*


WINNING BID
$ 4,250
Paddle 7 $4,000
Paddle 6 $3,750
Paddle 8 $3,500
Paddle 10 $3,250
Paddle 6 $3,000
SOTHEBYS.COM
Browse, bid or buy
FINE ART • DECORATIVE ARTS & ANTIQUES • JEWELRY & WATCHES • BOOKS

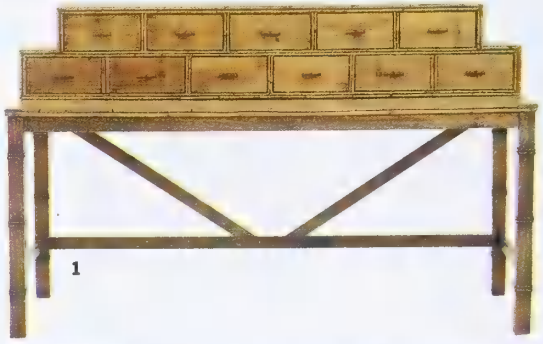

Q.
WEEKEND HOMES

A.

1. Sure appears to be. But isn't.
2. Pergo laminate. Much easier to live with.
3. You're right. It does add that certain *je ne sais quoi*, doesn't it?
4. It'll still look shipshape years from now.
5. Just sweep. Maybe damp mop if the crew's been rowdy.
6. A 15-year Wall-To-Wall Warranty for wear-through, stains, and fading.
7. Yep, also for water damage (clearly a relevant feature for these folks).
8. Just call 1-800-33-PERGO or visit www.pergo.com. Take your pick.
9. A free idea book, store locations and, of course, more answers.
10. An answering pennant. And it means, appropriately enough, "end of message."

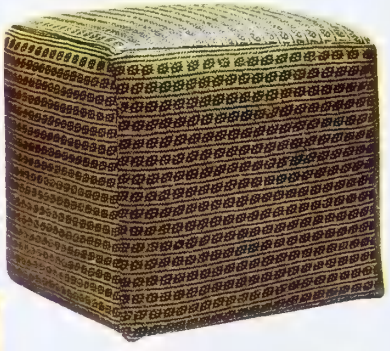
PERGO®
The revolutionary laminate floor from Sweden.

A diversity of textures and materials mingled at High Point

















1. *Bamboo and mahogany desk has drawers galore, $3,738. From E. J. Victor: 828-437-1991.*
2. *Mitchell Gold's caramel-colored armchair has a leather seat, $1,435. Call 800-789-5401.*
3. *Zen-like simplicity inspired Palecek's rattan-topped bench, $1,198. Call 800-274-7730.*
4. *American Homestead upholsters a cube ottoman in rattan, $295. Call 800-495-4205.*
5. *Hide your home office behind the diamond-marquetry doors of McGuire's mahogany and crushed bamboo cabinet, $6,415. Call 800-662-4847.*
6. *A zebra-patterned back and hooflike legs embellish Palecek's chair, $954. Call 800-274-7730.*
7. *Baker's hourglass ottoman is covered in pony-print cowhide, $1,063. Call 800-59-BAKER.*
8. *Woven abaca reed sofa has homespun linen cushions, $12,195. From The Ralph Lauren Home Collection: 212-606-2100.*

CERTIFIED PRE-OWNED LEXUS

If It Moves, Pumps, Turns, Drives, Shifts, Slides Or Rolls, We Check It.



Fluids? Check. Hoses? Check. Pumps, motors, bearings, belts? Check, check, check, check. Before any pre-owned Lexus is certified, it's scrutinized. 128 points in all. Only then is it deemed worthy of our industry-leading 3-year/100,000-total-vehicle-mile warranty and generous Customer Care Package.* Granted, down the road it may need a wash. But it's already been through the wringer.

Test-drive a Certified Pre-Owned Lexus exclusively at your Lexus dealer.

CERTIFIED Pre-Owned

ONLY AT YOUR LEXUS DEALER

©2000 Lexus, a Division of Toyota Motor Sales, U.S.A., Inc. Lexus reminds you to wear seatbelts, secure children in rear seat, obey all speed laws and drive responsibly. *See your participating Lexus dealer for details on the Lexus Certified Pre-Owned warranty and Customer Care Package.

Painted woods and country fabrics recall the past

















1. *Thomasville's plaid armchair exudes cottage charm, $1,065. Call 800-225-0265.*
2. *Cotton gingham enlivens Gustavian-style sofa $7,774. From Swedish Blonde: 800-274-9096.*
3. *Baronet's angular maple end table is whitewashed, $535. Call 418-387-5432, ext. 307.*
4. *Lightly distressed sideboard is based on an antique Swedish piece, $1,590. From Lexington Furniture: 800-LEX-INFO.*
5. *Lane paints pine dresser in an old-fashioned green, $1,299. Call 800-750-LANE.*
6. *Lemon-colored ladderback stool has a red plaid seat, $430. From Pennsylvania House: 800-782-9663.*
7. *Skirted armchair is tied with bows, $977. From Drexel Heritage: 800-916-1986.*
8. *Lee Industries sofa with coordinating throw pillows sits on brass-trimmed wooden legs, $2,045. Call 828-464-8318.*



AMERICAN EXPRESS

Membership Rewards

Cardmembers since 1981

If you folks travel to far-off places like Tonga, you may be interested in our *Membership Rewards*® program. Where you can redeem points for jewelry, clothing, flowers, even island vacations. Or save them for a rainy day, since they have no expiration date. American Express. Use it ritually.

Visit americanexpress.com



do more

FINE WRINKLES? BROWN SPOTS? ROUGHNESS?

ASK YOUR DERMATOLOGIST ABOUT RENOVA®, FROM THE MAKERS OF RETIN-A®.

RENOVA, WITH A TOTAL SKIN CARE PROGRAM, WORKS.

When sunscreens and moisturizers are not enough, ask your doctors about adding RENOVA. RENOVA is unlike any cosmetic wrinkle cream. It is a prescription cream that is proven to work when used in combination with a total skin care program including sunscreens and protective clothing.

Because RENOVA is a prescription cream, you won't find it on any cosmetic shelf, you'll need to see your doctor. And while it won't work overnight, it can work for you.

HOW RENOVA AND RETIN-A ARE THE SAME. AND DIFFERENT.

RENOVA is a rich emollient cream whose active ingredient is a vitamin A derivative like the one naturally occurring in your body. It's called Tretinoin. The same active ingredient in RETIN-A.

But while RETIN-A is formulated for acne-prone skin, RENOVA is a rich emollient cream developed to treat fine wrinkles, brown spots, and surface texture. Leaving your skin with a softer, smoother texture. While not fully understood, researchers believe RENOVA works to reduce these signs of sun damage.

Like other prescription medications, RENOVA has been tested for safety and effectiveness. While it will *not* eliminate wrinkles, repair sun damaged skin or reverse the aging process, it is proven to *reduce* fine wrinkles, *fade* brown spots, and *smooth* roughness.

When you use RENOVA, you can expect to experience some redness, itching, or flaking. This is most often mild, and most common when treatment is started. When using RENOVA, or any cosmetic wrinkle cream, you should limit exposure to the sun and always use a sunscreen.

RENOVA is not appropriate for everyone, so talk to your doctor if you are on other medications, pregnant or nursing. See attached information for further explanation on who should or should not use RENOVA. RENOVA is a skin irritant. Results of use beyond 48 weeks have not been established in controlled clinical trials. Clinical trials in those over 50 or with moderately or heavily pigmented skin have not been conducted.

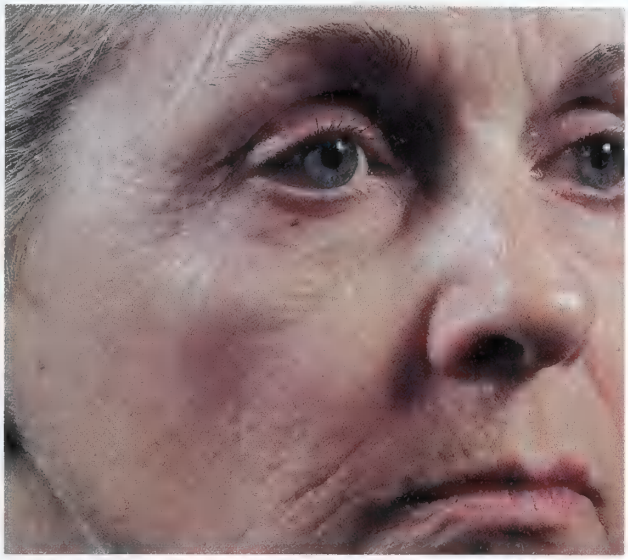
Call today for your FREE information kit and $10 savings.

1-800-64-RENOVA

www.wrinklereport.com

Fine Wrinkles

Before



After



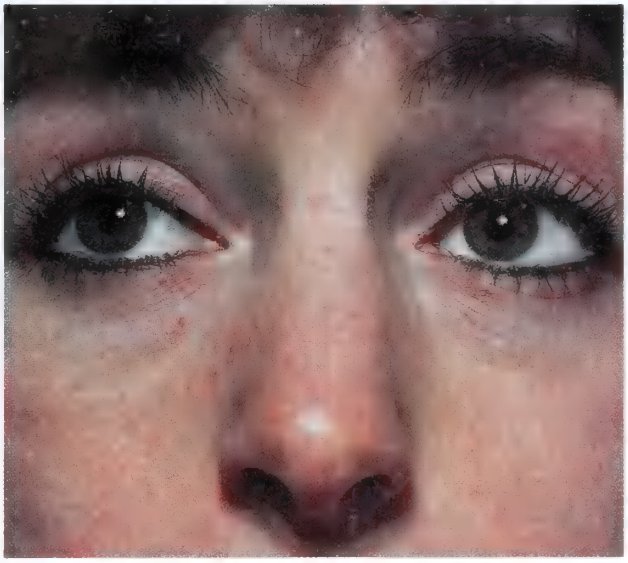
All before-after photographs are completely unretouched. Results are after 24 weeks treatment with Renova and a total skin care program, including sun protection. Photo represents minimal improvement. 64% of patients experienced either minimal(40%) or moderate(24%) improvement. 36% experienced no improvement.

Brown Spots

Before



After



All before-after photographs are completely unretouched. Results are after 24 weeks treatment with Renova and a total skin care program, including sun protection. Photo represents moderate improvement. 65% of patients experienced either moderate(38%) or minimal(27%) improvement. 35% experienced no improvement.

See following page for important information. *© OPC 1999 04DD3086*

RENOVA®

(tretinoin emollient cream) 0.05%



RENOVA®
(TRETINOIN EMOLLIENT CREAM)
0.05%

RENOVA® (re-NO-vah)
Generic Name: Tretinoin Emollient Cream (0.05%)
FOR TOPICAL USE ON THE FACE ONLY

Patient Information

What is the Most Important Information about RENOVA?

RENOVA is a serious medication. It does not eliminate wrinkles or repair sun-damaged skin. It may help treat fine wrinkles, spotty discoloration, and rough feeling skin, but it does not "cure" these conditions. RENOVA should only be used under supervision of your health care provider as part of a broad skin care program. This program should include avoiding direct sunlight (by using protective clothing and sunscreens with a minimum SPF of 15) and using other moisturizing facial creams that do not contain tretinoin.

You should use RENOVA only at bedtime. Do not use drying skin care products. Use the smallest amount of RENOVA needed and avoid getting it in your eyes, ears, nose or mouth.

WARNING: Do not use RENOVA if you are pregnant or attempting to become pregnant. Avoid sunlight and any other medicines that may increase your sensitivity to sunlight (see below).

RENOVA has not been studied in people who are over 50 years of age or in people with moderately or darkly pigmented skin.

What is RENOVA?
(WHAT CAN I EXPECT FROM RENOVA?)

RENOVA is a serious medication that may help treat but will not "cure" fine wrinkles, spotty skin discoloration, and rough feeling skin.

Studies show that after 24 weeks, about 30% of the people who used RENOVA for fine wrinkles or spotty discoloration had moderate improvement, another 35% had minimal improvement and 35% had no improvement. About 16% of the people who used RENOVA for rough skin had moderate improvement, 35% had minimal improvement, and 49% had no improvement. There is no evidence that RENOVA treats coarse skin, deep wrinkles, yellowing skin, or other skin care problems.

RENOVA should be used as part of a broad skin care program. This program should include avoiding direct sunlight (by using protective clothing and sunscreens with a minimum SPF of 15) and using other moisturizing facial creams that do not contain tretinoin. Many people can achieve desired effects by using this program without using RENOVA. You should not use RENOVA until you have tried a broad skin treatment program without RENOVA.

When you use RENOVA, improvement in fine wrinkling, spotty skin discoloration and rough skin is not immediate and occurs gradually over time. Generally, you may notice some effects in 3 to 4 months. The effects are usually most noticeable at about 6 months with little additional improvement after that time. If RENOVA treatment is stopped, the improvement will gradually diminish.

The safety of using RENOVA daily for more than 48 weeks has not been established.

Who Should Not Use RENOVA?

You should not use RENOVA if you are sunburned or highly sensitive to the sun, if you have eczema, or if your skin is irritated. RENOVA can cause increased skin irritation and increased susceptibility to sunburn.

Since RENOVA may make your skin more sensitive to sunlight, you should tell your health care professional if you are also using other medicines that increase sensitivity to sunlight because you should not be using RENOVA with these medicines. These include but are not limited to: thiazides (used to treat high blood pressure), tetracyclines, fluoroquinolones or sulfonamides (used to treat infection), and phenothiazines (used to treat serious emotional problems). If you are taking any prescription medicines, non-prescription medicines or using any facial creams, check with a health care professional to make sure they do not interact with RENOVA.

Pregnancy Warning: Safe use during pregnancy has not been shown. There are reports of birth defects with laboratory animals and humans that were given tretinoin by mouth. You should not use RENOVA if you are pregnant or trying to become pregnant.

It is not known if RENOVA is passed to infants through breast milk. Safe use in children has not been shown.

The safety and effectiveness of RENOVA for people over age 50 or with darker skin coloration has not been proven.

How Should I Use RENOVA?

You should apply RENOVA to your face once a day before retiring using only enough to cover the entire affected area lightly. Gently wash your face with a mild soap, pat the skin dry, and wait 20 to 30 minutes before applying RENOVA. Apply a pea-sized amount of cream to cover your entire face. You may feel a warmth or slight stinging when RENOVA is first applied.

You must be especially careful when applying the cream to avoid your eyes, ears, nostrils, or mouth. RENOVA may cause severe redness, itching, burning, stinging, and peeling if applied to these areas.

Using larger than necessary amounts of RENOVA will not speed results and can cause an overdose. An overdose can result in red and peeling skin as well as some pain or discomfort.

You may use cosmetics after applying RENOVA. Make sure to clean your face thoroughly before applying RENOVA again.

What Should I Avoid While Using RENOVA?

RENOVA increases your sensitivity to sunlight. Avoid sunlight as much as possible. Use protective clothing and a sunscreen with a minimum SPF of 15. Do not sunbathe or use sunlamps. If you are sensitive to sunlight or have a job that requires you to be out in the sun for long periods, you must use extreme caution.

While using RENOVA, avoid any products that can dry or irritate the skin. For example, avoid products applied to the skin that contain alcohol, spices, or lime. Also, avoid cleansers, hair removal, or other products that can irritate the skin.

What Are the Possible Side Effects of RENOVA?

The most common side effects are skin reactions. Itching, red, and dry skin have been reported. So have burning, stinging, and peeling skin. These are most often mild and are most common when treatment is started.

How Can I Get Additional Information?

This leaflet summarizes the most important information about RENOVA. If you would like more information, talk to your doctor or other health care provider. There is also a leaflet written for health professionals that your pharmacist can provide for you.

DERMATOLOGICAL DIVISION
ORTHO PHARMACEUTICAL CORPORATION
Raritan, New Jersey 08869

ORTHO

© OPC 1991
Revised February 1998
653-10-870-5P
U.S. Patents 4,603,146, 4,423,041 and 4,877,805

Retin-A (tretinoin)

Cream · Gel · Liquid
For Topical Use Only

PATIENT INSTRUCTIONS
Acne Treatment
IMPOR
Read Directions Carefu

THIS LEAFLET TELLS YOU ABOUT RETIN-A (TRETINOIN) PRESCRIBED BY YOUR PHYSICIAN. THIS PRODUCT IS TO BE USED O YOUR DOCTOR'S INSTRUCTIONS, AND IT SHOULD NOT BE APPLIED TO OT OR TO OTHER

GROWTHS OR LESIONS. THE LONG-TERM SAFETY AND EFFECTIVENESS OF THIS PRODUCT IN OTHER DISORDERS HAVE NOT BEEN EVALUATED. IF YOU HAVE ANY QUESTIONS, BE SURE TO ASK YOUR DOCTOR.

WARNINGS AND PRECAUTIONS

The effects of the sun on your skin. As you know, overexposure to natural sunlight or the artificial sunlight of a sunlamp can cause sunburn. Overexposure to the sun over many years may cause premature aging of the skin and even skin cancer. The chance of these effects occurring will vary depending on skin type, the climate and the care taken to avoid overexposure to the sun. Therapy with RETIN-A may make your skin more susceptible to sunburn and other adverse effects of the sun, so unprotected exposure to natural or artificial sunlight should be minimized.

Laboratory findings. *When laboratory mice are exposed to artificial sunlight, they often develop skin tumors. These sunlight-induced tumors may appear more quickly and in greater number if the mouse is also topically treated with the active ingredient in RETIN-A, tretinoin. In some studies, under different conditions, however, when mice treated with tretinoin were exposed to artificial sunlight, the incidence and rate of development of skin tumors was reduced. There is no evidence to date that tretinoin alone will cause the development of skin tumors in either laboratory animals or humans. However, investigations in this area are continuing.*

Use caution in the sun. When outside, even on hazy days, areas treated with RETIN-A should be protected. An effective sunscreen should be used any time you are outside (consult your physician for a recommendation of an SPF level which will provide you with the necessary high level of protection). For extended sun exposure, protective clothing, like a hat, should be worn. Do not use artificial sunlamps while you are using RETIN-A. If you do become sunburned, stop your therapy with RETIN-A until your skin has recovered.

Avoid excessive exposure to wind or cold. Extremes of climate tend to dry or burn normal skin. Skin treated with RETIN-A may be more vulnerable to these extremes. Your physician can recommend ways to manage your acne treatment under such conditions.

Possible problems. The skin of certain sensitive individuals may become excessively red, swollen, blistered or crusted. If you are experiencing severe or persistent irritation, discontinue the use of RETIN-A and consult your physician.

There have been reports that, in some patients, areas treated with RETIN-A developed a temporary increase or decrease in the amount of skin pigment (color) present. The pigment in these areas returned to normal either when the skin was allowed to adjust to RETIN-A or therapy was discontinued.

Use other medication only on your physician's advice. Only your physician knows which other medications may be helpful during treatment and will recommend them to you if necessary. Follow the physician's instructions carefully. In addition, you should avoid preparations that may dry or irritate your skin. These preparations may include certain astringents, toiletries containing alcohol, spices or lime, or certain medicated soaps, shampoos and hair permanent solutions. Do not allow anyone else to use this medication.

Do not use other medications with RETIN-A which are not recommended by your doctor. The medications you have used in the past might cause unnecessary redness or peeling.

If you are pregnant, think you are pregnant or are nursing an infant: No studies have been conducted in humans to establish the safety of RETIN-A in pregnant women. If you are pregnant, think you are pregnant, or are nursing a baby, consult your physician before using this medication.

GELS ARE FLAMMABLE. Note: Keep away from heat and flame. Keep tube tightly closed.

AND WHILE YOU'RE ON RETIN-A THERAPY

Use a mild, non-medicated soap. Avoid frequent washings and harsh scrubbing. Acne isn't caused by dirt, so no matter how hard you scrub, you can't wash it away. Washing too frequently or scrubbing too roughly may at times actually make your acne worse. Wash your skin gently with a mild, bland soap. Two or three times a day should be sufficient. Pat skin dry with a towel. Let the face dry 20 to 30 minutes before applying RETIN-A. Remember, excessive irritation such as rubbing, too much washing, use of other medications not suggested by your physician, etc., may worsen your acne.

HOW TO USE RETIN-A (TRETINOIN)

To get the best results with RETIN-A therapy, it is necessary to use it properly. Forget about the instructions given for other products and the advice of friends. Just stick to the special plan your doctor has laid out for you and be patient. Remember, when RETIN-A is *used properly,* many users see improvement by 12 weeks. AGAIN, FOLLOW INSTRUCTIONS - BE PATIENT – DON'T START AND STOP THERAPY ON YOUR OWN – IF YOU HAVE QUESTIONS, ASK YOUR DOCTOR.

To help you use the medication correctly, keep these simple instructions in mind.



- Apply RETIN-A once daily before bedtime, or as directed by your physician. Your physician may advise, especially if your skin is sensitive, that you start your therapy by applying RETIN-A every other night. First, wash with a mild soap and dry your skin gently. WAIT 20 to 30 MINUTES BEFORE APPLYING MEDICATION; it is important for skin to be completely dry in order to minimize possible irritation.
- It is better not to use more than the amount suggested by your physician or to apply more frequently than instructed. Too much may irritate the skin, waste medication and won't give faster or better results.
- Keep the medication away from the corners of the nose, mouth, eyes and open wounds. *Spread away from these areas when applying.*
- *Cream:* Squeeze about a half inch or less of medication onto the fingertip. While that should be enough for your whole face, after you have some experience with the medication you may find you need slightly more or less to do the job. The medication should become invisible almost immediately. If it is still visible, you are using too much. Cover the affected area lightly with RETIN-A (tretinoin) Cream by first dabbing it on your forehead, chin and both cheeks, then spreading it over the entire affected area. Smooth gently into the skin.
- *Gel:* Squeeze about a half inch or less of medication onto the fingertip. While that should be enough for your whole face, after you have some experience with the medication you may find you need slightly more or less to do the job. The medication should become invisible almost immediately. If it is still visible, or if dry flaking occurs from the gel **within a minute or so,** you are using too much. Cover the affected area lightly with RETIN-A (tretinoin) Gel by first dabbing it on your forehead, chin and both cheeks, then spreading it over the entire affected area. Smooth gently into the skin.
- *Liquid:* RETIN-A (tretinoin) Liquid may be applied to the skin where acne lesions appear, spreading the medication over the entire affected area, using a fingertip, gauze pad, or cotton swab. If gauze or cotton is employed, care should be taken not to oversaturate it to the extent that the liquid would run into areas where treatment is not intended (such as corners of the mouth, eyes, and nose).
- It is recommended that you apply a moisturizer or a moisturizer with sunscreen that will not aggravate your acne (noncomedogenic) every morning after you wash.

WHAT TO EXPECT WITH YOUR NEW TREATMENT

RETIN-A works deep inside your skin and this takes time. You cannot make RETIN-A work any faster by applying more than one dose each day, but an excess amount of RETIN-A may irritate your skin. Be patient!

There may be some discomfort or peeling during the early days of treatment. Some patients also notice that their skin begins to take on a blush.

These reactions do not happen to everyone. If they do, it is just your skin adjusting to RETIN-A and this usually subsides within two to four weeks. These reactions can usually be minimized by following instructions carefully. Should the effects become excessively troublesome, consult your doctor.

BY THREE TO SIX WEEKS, some patients notice an appearance of new blemishes (papules and pustules). At this stage it is *important to continue* using RETIN-A.

If RETIN-A is going to have a beneficial effect for you, you should notice a continued improvement in your appearance after 6 to 12 weeks of therapy. Don't be discouraged if you see no immediate improvement. Don't stop treatment at the first signs of improvement.

Once your acne is under control you should continue regular application of RETIN-A until your physician instructs otherwise.

IF YOU HAVE QUESTIONS

All questions of a medical nature should be taken up with your doctor. For more information about RETIN-A (tretinoin), call our toll-free number: 800-426-7762. Call between 9:00 a.m. and 3:00 p.m. Eastern Time, Monday through Friday.

DERMATOLOGICAL DIVISION
ORTHO PHARMACEUTICAL CORPORATION

THE PURISTS®

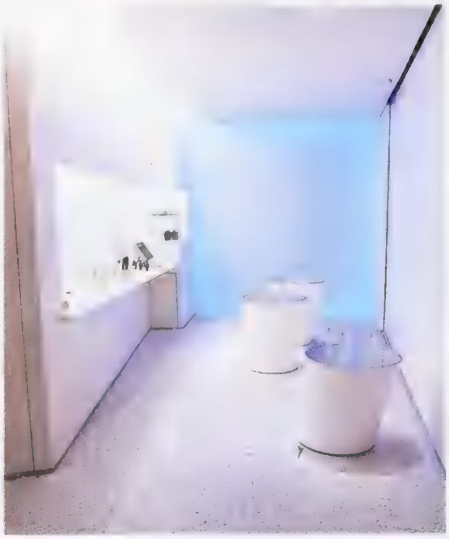


100% Natural, Chemical Free, European Luxury
from

S·D·H

Special inquiries call 1(800)244-2688

AS BEAUTY DOES



A new kind of spring garden has bloomed in New York City. At Shiseido Studio, you can tiptoe through makeup and fragrance products from the high-end Japanese beauty firm. "What intrigued us was the concept of a garden—but in a very abstract way," says Juergen Riehm, principal in the firm 1100 Architect, who was inspired by the company tag "beauty garden" Shiseido had given to other, similar studios. Riehm and 1100's other principal, David Piscuskas, created a soothing white-on-white spot to suit Shiseido's revolutionary concept: You can sample the wares and get advice from professionals without any pressure to buy. In fact, you can't purchase anything even if you want to—they don't even have a cash register. Faint-green water-white glass partitions and a tan-and-gray-flecked white concrete floor ensure that the look is warm instead of severe. The architects designed every inch of the place, right down to the aluminum makeup trays, resin countertops, and the consoles for the computerized "beauty kiosks." Transforming the space—which includes a free by-appointment wellness center—cost a cool $1 million. Coolest of all is a high-tech LED light panel on the back wall that changes color all day long. White cone-shaped display tables feature Shiseido fragrances. Spray all you want—and just think of it as smelling the roses. 155 Spring Street; 212-625-8820. *Ted Loos*

FAIR'S FINEST

A still-dewy souvenir of the Age of Innocence, John Singer Sargent's 1890 oil portrait of Eleanor Brooks (below) is among the hightlights of the 25th annual European Fine Art Fair, being held in Maastricht, the Netherlands, from March 18 through 26. The picture is from New York's Berry-Hill Galleries, among the show's 197 top dealers from thirteen countries. Widely regarded as the world's premier art and antiques fair, Maastricht is welcome confirmation that dot-com shopping will never take the place of the best brought together in one extravaganza. *Martin Filler*



SITE VISIT Treat yourself to mouth-watering homemade cookies
brought right to your door! www.mrscookies.com

INNER BEAUTY



When it opens this month, Houstonians will be surprised by Spanish architect Rafael Moneo's $83 million Audrey Jones Beck Building. At first, this addition to the Museum of Fine Arts of Houston, with its creamy Indiana-limestone exterior walls standing flush to the sidewalk, appears dauntingly monolithic. But Moneo has cleverly inverted the architectural logic of a city known for buildings with cool, glamorous exteriors. The marvels of his design are on the inside, starting with a dazzling light-filled atrium. The ceilings in the upper-level galleries curve upwards to "throats": tunnels filtering daylight in from glass-and-steel boxes on the roof. At night these boxes turn into lanterns, which dot the roofline like a row of fireflies. An underground tunnel links Moneo's addition to the Museum's original 1924 Beaux Arts building and, thanks to a lighting installation by sculptor James Turrell, it simulates a voyage through a fluorescent tube. Another secret hidden from the outside. *David Hay*

CHEZ CHRISTIE'S



This month, Christie's opens its new French headquarters. The prestigious auction house has moved to the Avenue Matignon in the heart of Paris's gallery-strewn 8th arrondissement. The early-20th-century building was renovated to provide the global company with spacious galleries, salesrooms, and storage space. The handsome edifice was built by René Sergent for Callot Soeurs, a renowned [illegible] company. Christie's, 9 Avenue [illegible]. *Danielle Fox*

CRAFTED FOR LIFE ®



THE THOMAS O'BRIEN COLLECTION

CLASSIC. MODERN. TRADITION.

HICKORY CHAIR®

CALL 1.800.349.4579 for a resource near you or visit our website at www.hickorychair.com


C R A F T E D
HICKORY CHAIR UPHOLSTERY
CLASSIC. MODERN. TRADITION.

F O R L I F E ®



CLASSIC. MODERN. TRADITION.

HICKORY CHAIR

CALL 1.800.349.4579 for a resource near you or visit our website at www.hickorychair.com

CRAFTED FOR LIFE®



HICKORY CHAIR UPHOLSTERY / MARK HAMPTON COLLECTION

CLASSIC. MODERN. TRADITION.

HICKORY CHA

Trade showrooms: Atlanta, Chicago, [illegible], Dallas, Dania, Detroit, Houston, Los Angeles, New York, San Francisco, Seattle, Washingto

Call 1.800.349.4579 for a resource near you or visit our website at www.hickorycha



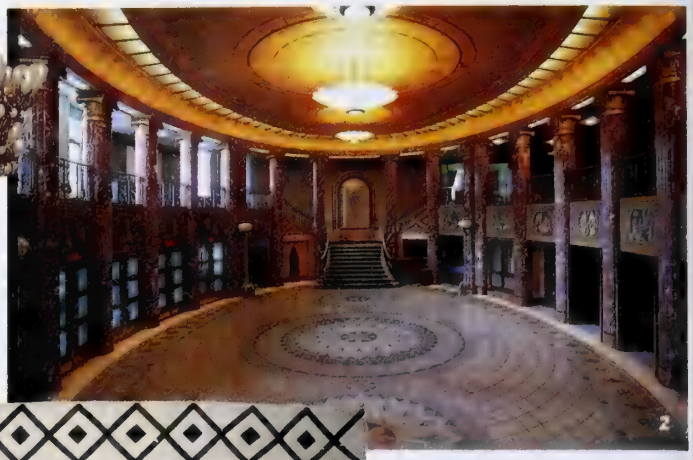
A website for suffragettes. Also: daughters and granddaughters of suffragettes; women who rocked the vote; women who vote party line; women who vote their minds; anyone who's afraid of punching the wrong hole on their ballot; republicans; democrats; other; anyone who still likes Ike; women who think their taxes shouldn't be used for $640 toilet seats; anyone who has her senator on speed dial; and every woman who is hoping that her daughter will grow up to be president.

Make history by voting in the first online primary for women, March 1–5 at www.majority2000.com.
Before you head to the polls, let the nation know how much women voters count. We'll be featuring in-depth coverage and real-time reporting throughout the campaign season, as well as hosting a forum for women across the country to debate and discuss the issues most important to us. Women have been the voting majority since 1964. And this year, we're making history again.

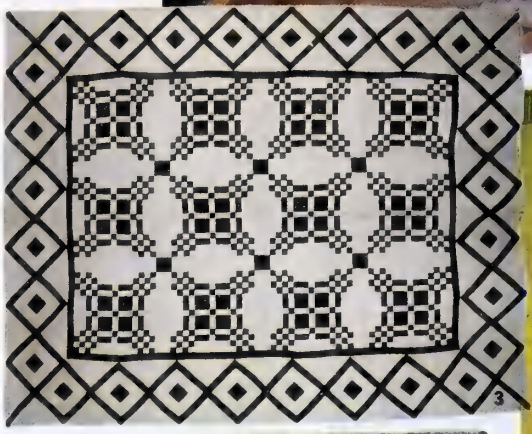
brought to you by: womencom and Good Housekeeping sponsored by. SelfCare.com

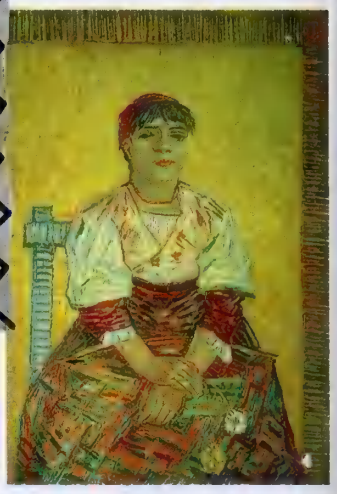
EXHIBITIONS


1


2

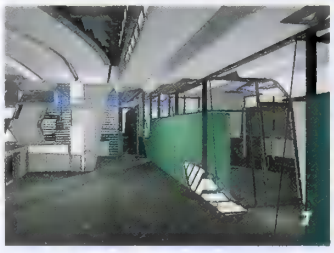
Boston, March 1–June 25 "Crowning Glories: Two Centuries of Tiaras" at the Museum of Fine Arts features 75 of the world's most spectacular headpieces, such as this 1853 crown (1) worn by Empress Eugénie. Call 617-267-9300. **Cleveland, OH, March 2–May 27** The Cleveland Orchestra performs in the opulent, newly remodeled Severance Hall (2). For tickets call 216-231-1111. **Lowell, MA, March 30–May 21** Early American quilters cherished indigo dyes for their colorfastness and vibrant shades of blue. A Burgoyne Surrounded pattern (3) is one of 25 antique quilts dated from 1870–1900 on display at the New England Quilt Museum. Call 978-452-4207. **Detroit, MI, March 12–June 4** "Van Gogh: Face to Face" at the Detroit Institute of Arts examines the artist's work in portraiture, including his 1888 *Italian Woman* (4). Call 313-833-7900. **New York, March 16–July 26** The Museum of Modern Art's Making Choices exhibitions examine the years between 1920 and 1960 through such works as Giorgio Morandi's *Large Still Life with Coffee Pot*, 1933 (5). Call 212-708-9400. **Philadelphia, March 16–May 28** See Antonio Canova's sensuous sculpture, *Cupid and Psyche* (6), and more than 380 works at the Philadelphia Museum of Art's "Rome in the 18th-Century." Call 215-763-8100. **Los Angeles, March 25** Buy drawings by contemporary architects such as Hariri & Hariri, Will Alsop, and Thom Mayne (7) at Southern California Institute of Architecture's "Second International Architectural Exhibit and Auction." Call 310-574-1123. **New York, March 30–June 25** One of the largest and most comprehensive collections of Japanese art outside Japan is on view at the Metropolitan Museum of Art. Yutei's screen, *Cranes* (8), from the 18th century is one of more than 200 works dating from 3000 B.C. to the Edo period (1615–1867). Call 212-535-7710.


3


4


5


6


7


8


A luxury sedan with plenty of curb appeal.
Park Avenue by Buick
luxury. pure and simple.

SHOWN IN: ATLANTA - PACIFIC SHOWROOMS WEST, BOSTON - E.G. CODY, CHICAGO - PACIFIC SHOWROOMS WEST, CLEVELAND - SPECSOURCE SHOWROOM, DALLAS - PACIFIC SHOWROOMS WEST DANIA - E.G. CODY, HOUSTON - PILIE, LOS ANGELES - A. RUDIN, MIAMI - E.G. CODY, NEW YORK - BRUETON PHILADELPHIA - RODAL DESIGNS, SAN FRANCISCO - PACIFIC SHOWROOMS WEST SEATTLE - TRAMMELL GAGNE, WASHINGTON, DC - DSA. SERVING THE DESIGN PROFESSIONAL FOR OVER 70 YEARS. 145-68 228th STREET, SPRINGFIELD GARDENS NEW YORK 11413 TEL. 800-221-6783, FAX 718-712-6783
WWW.BRUETON.COM, EMAIL: BRUETON@AOL.COM

BRUETON®

AMERICA

DESIGNED BY STANLEY JAY FRIEDMAN



LAMPS & TABLETS OPTIONAL

FOR YOUR [illegible] ENTATIVE, CALL TOLL FREE 800-221-6783

COLLECTING WITH *Style*

A Guide to FINE ART & ANTIQUES

A COLLECTIVE PASSION

A certain aesthetic passion defines both dealer and collector alike. And, as evidenced by a clientele that many say is growing notably younger, it might also be said that both honed their tastes at an early age.

Among young clients, the owners of Blanc, Ltd. are finding an interesting pattern. "Many young collectors are buying the unusual pieces," observes partner Lisa Jackson. "And aside from the intrinsic value of an antique, it appears to be of primary importance to make a unique statement in their homes." Uniqueness is certainly a specialty of Blanc Ltd., as evidenced by a Tuscan bone inlaid center table, a 19th century black and gold painted Chinese six paneled screen, and a wonderful pair of silvered urn lamps. Blanc, Ltd. will be exhibiting again this year at The New York Armory Antiques Show in March featuring an eclectic collection of 19th and 20th century furniture and objects suitable to both modern and traditional interiors.

"Parents used a designer so now kids do," says Ainsworth Noah co-owner Hal Ainsworth. He also notes that 2nd generation clients have





CLOCKWISE FROM TOP
AINSWORTH NOAH ANTIQUES
THE NEMATI COLLECTION TAPESTRY
FLORIAN PAPP CHAIRS
AND SENTIMENTO ANTIQUES

Accept our old-fashioned invitation to visit our newfangled web site:

www.florianpapp.com



For three generations Florian Papp has carefully selected the finest antiques and works of art, and have proudly exhibited "the chosen few" in our Madison Avenue gallery.

Although we believe the Internet will never replace first-hand contact with an antique or work of art, our web site will provide you with immediacy and accessibility in your search. It's very easy to use—just like flipping the pages of a catalog. In fact, the Florian Papp web site is our current catalog with our complete collection including new acquisitions added as we discover them.

100 YEARS

Florian Papp

ANTIQUES AND PAINTINGS

SINCE
962 MADI

ASSURED QUALITY, AUTHENTICITY AND VALUE.
NEW YORK CITY 10021 • (212) 288-6770
papp@florianpapp.com

Venice To Paris, Ltd.

Venetian glass chandeliers, sconces, torcheres, table lamps and mirrors. Alabaster torcheres and vases, French art deco sconces and mirrors.



(212) 980-0669 • Fax: (212) 980-6398 • www.venicetoparis.com

Sentimento Antiques



Tel: (212) 750-3111 • Fax: (212) 750-3839

OR DESIGN BUILDING • 306 EAST 61st STREET • NEW YORK, NY 10021

idb

INTERIOR DESIGN BUILDING • 306 EAST 61st STREET • NEW YORK, NY 10021

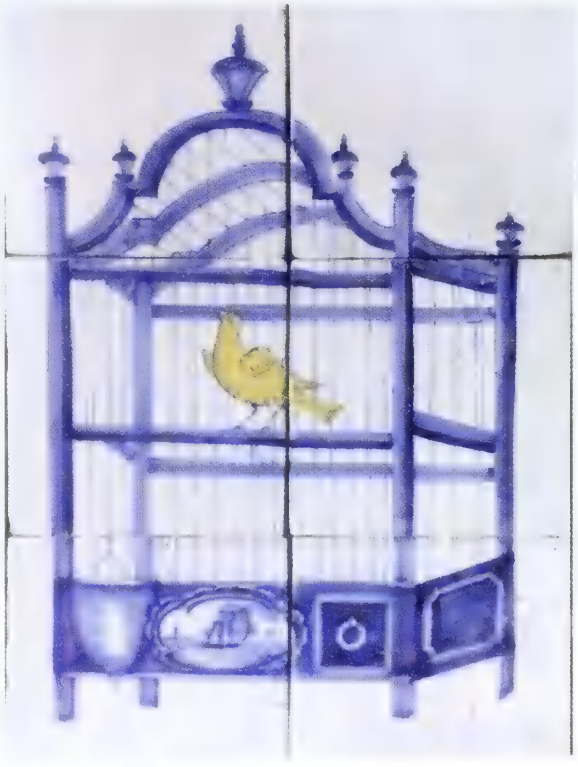


Amy Perlin Antiques

Tel: (212) 593-5756

Beach Address: 2462 Main Street • Bridgehampton, LI 11932 • Tel: (516) 537-1011

Solar Antique Tiles



Antique tiles from the palaces and estates of Europe form the extraordinary collection at Solar.

Tel: (212) 755-2403 • www.solarantiquetiles.com


ainsworth
noah

COLLECTING WITH *Style*







CLOCKWISE FROM TOP:
BLANC LTD.
FLORIAN PAPP
LEE CALICCHIO LTD.
URSUS BOOKS & PRINTS



inherited not only the designer, but their parent's taste level, as well. Specializing in country French, the owners have amassed a collection that is impressive by the Atlanta Design Center's standard, if not the world's. What keeps clients coming back again and again after 22 years is a passion for the unusual, as typified by a delightful series of French carnival puppets. Primitive and painted pieces are Ainsworth's passion, as is his desire to invest each client's home with a style and warmth that is uniquely their own.

With the introduction of a web site, Florian Papp, the renowned gallery of antiques and paintings is joining a growing community of dealers on-line. "It allows the world to see," says owner Mindy Papp, "that in the search for the very best antiques and resources, there are cities other than Florence, Paris or Rome." Specializing in Neo-Classical European 18th and 19th pieces, their entire inventory is on-line (with prices available to trade buyers) and updated almost daily. Noting that she exhibited again this year at the Palm Beach International Art & Antique Fair, Papp sees both the growing number of vetted shows as well as the infusion of "virtual galleries" on-line as the perfect vehicles for reaching an international clientele.

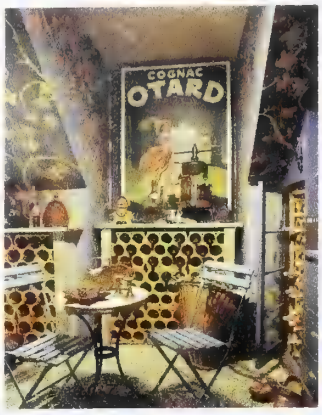
While Ursus Books Ltd. has an extensive web site, they still believe there is no substitute to browsing the shelves at leisure with the assistance of a knowledgeable staff. Located in Manhattan's Carlyle Hotel, one can peruse three departments of art books, rare books and fine antique decorative prints. Illustrated books, art and architecture are the specialties here. 16th to 19th century English and European works on paper are matched by museum caliber framing. Those attending The New York Antiquarian Book Fair in April will be introduced to a collection of the most important works in their fields.

While also featuring selected inventory on-line, much of the charm of Lee Calicchio, Ltd. is found in experiencing the old world townhouse that serves as one of the most beautiful galleries found anywhere. Specializing in 18th and 19th century neoclassic, continental furniture and objets d'art, Lee's passion for collecting and eye for style are evident everywhere. From a hard-to-find antique St. Louis dressing set to an Anglo-Indian padauk chest, it is her eclecticism and taste that has forged long lasting relationships with such designers as Victoria Hagan and Juan Montoya.

A new discovery for the uninitiated visiting Liza Hyde, is a collection of Japanese screens —screens, until now, being something many believed simply hid something. What is anything but hidden is Ms. Hyde's almost curatorial knowledge of this ancient art, as evidenced by one of the most impressive collections of 17th to early 19th century screens found anywhere. She will tell you that the abundant gold leaf on many screens was originally applied for its reflective quality, magnifying whatever light outside or candlelight was available. Her knowledge has helped Hyde (a.k.a. "the doyenne of Japanese screens") amass one of the largest collections of flower cart scenes in the world and is an added benefit for the serious scholar, interior designer or new collector.

While Venetian and French glass is the focus at Venice to Paris, the owners' search for pieces is not limited to those cities alone, but takes them to Argentina, Cuba and around the globe. There is

EXTRAORDINARY ANTIQUES FOR
WINE CELLARS & DESIGN

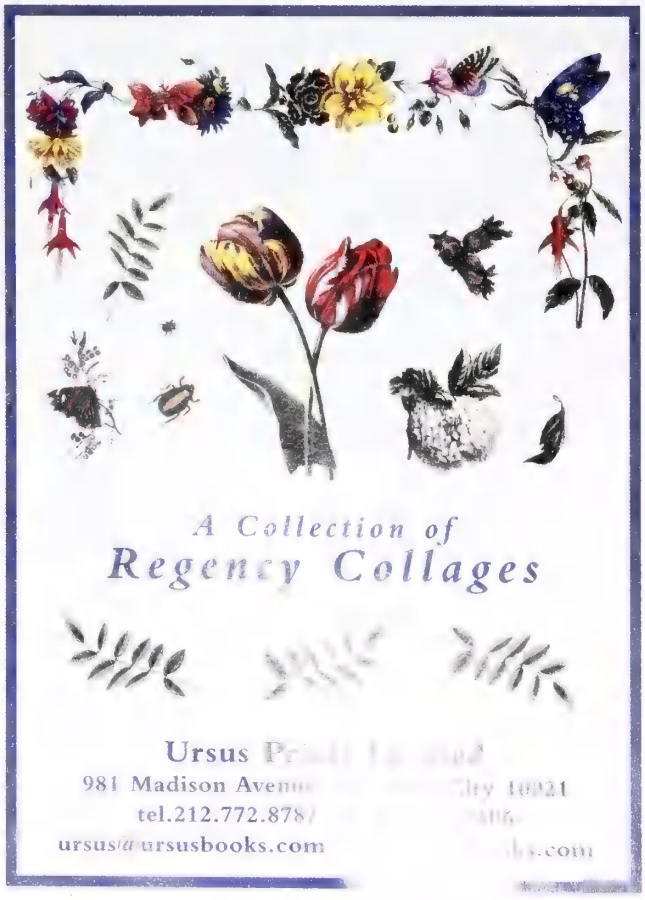


Country Loft Antiques

ANTIQUITES DE FRANCE

Specializing in fine accoutrements from the vineyards
of France for the collector and wine connoisseur

557 Main Street South • Woodbury, Connecticut 06798
Telephone: 203.266.4500 • Website: www.countryloftantiques.com



COLLECTING WITH Style



VENICE TO PARIS

about owner Fabrizio Zandona a sense of worldly discernment. In business in New York since 1992, he was originally a student of architecture in Venice, a calling that has honed his eye for line, shape and symmetry. That taste level is evident in everything from the classical style of chandeliers called "Ca Rezzonica" (employing small pieces of multi-colored blown glass) to the perfectly formed Venetian vases from the 1950's that are his passion.



LIZA HYDE

It is a country's passion as much as her own that is in evidence at owner Carole Winer's Country Loft Antiques. Winer feels each piece tells the story of France and its people. An 1860's lofted barn, situated on 19 acres in historic Woodbury, displays 17th, 18th and 19th century French and European antiques, while a historic silo houses an authentic wine cellar filled with pieces from the vineyards of Alsace, Champagne, Burgundy and Bordeaux. Brightly glazed faience, painted letter boxes and rich honey-toned baskets and accessories capture the charm of the Provencal style. Most interesting might be a collection of authentic French culinary antiques capturing that country's mastery of the gastronomic art.

Connoisseurs and collectors are impressed by the 1,500 square feet of viewing space found in the gallery of the Nemati Collection. An industrial space, it allows for the proper displaying of one of the most comprehensive collections of European tapestries in the country. Displayed as well, is an equally impressive collection of fine antique rugs including Savonnerie, Mahal, Chinese, Aubusson Tribal and Art Deco. The collection offers an extensive introduction to the best of the world's weavers. Forty years of expertise results in skilled restoration, conservation and cleaning services as well. What's preserved is both the art of weaving and the cordial atmosphere in which to truly appreciate it.

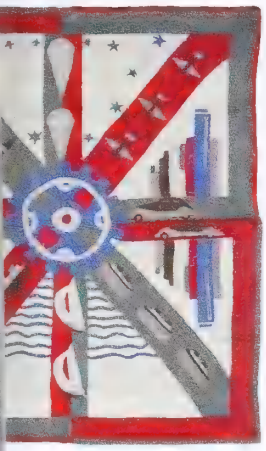
The influx of the Internet brings a smile to the owner of Laura Fisher Antique Quilts, who observes that "quilting was the precursor to the chat room." Comparing the intricacies of fine quilts to Florentine tiles and marquetry, Fisher shares with clients her great respect for the conceptual eye necessary to combine so many pieces



COUNTRY LOFT ANTIQUES

into an artistic whole and says she "couldn't imagine having the patience to create a quilt." What she does have is the patience to assemble one of the finest inventories in the world. With an inventory from the 18th and 19th Century through to the 1940's, Fisher caters to international designers and architects with a far-reaching interest beyond the traditional country piece. With tramp art frames to samplers rounding out her collection, Fisher hopes to share with clients a passion for looking at what once were simply useful objects as works of art.

Looking at objects in new ways is also a defining element at Hampton Briggs Antiques. Tang opium beds take on a new life as coffee tables. Nineteenth Century Chinese furnishings are their specialty and the high caliber of pieces here is not lost on younger clients. "While younger, many of our new clients are very sophisticated," says owner Sue Orczuck. "They are well traveled and know what they are looking at." With this growing interest, she says, comes a new appreciation for the Chinese aesthetics' classic lines, which complement European antiques as well as more contemporary settings.

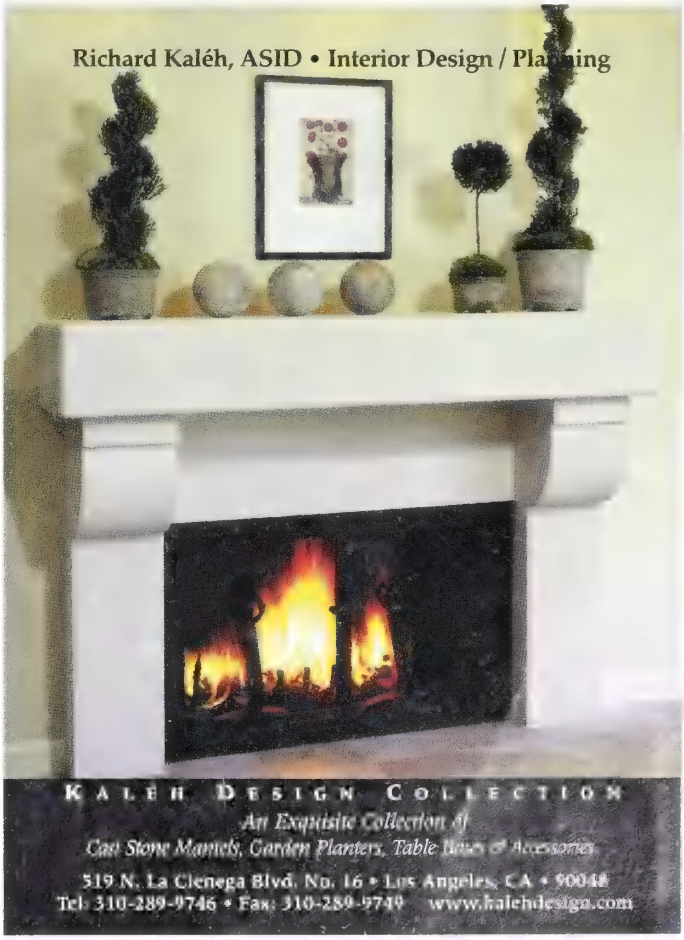

AURA FISHER ANTIQUE QUILTS

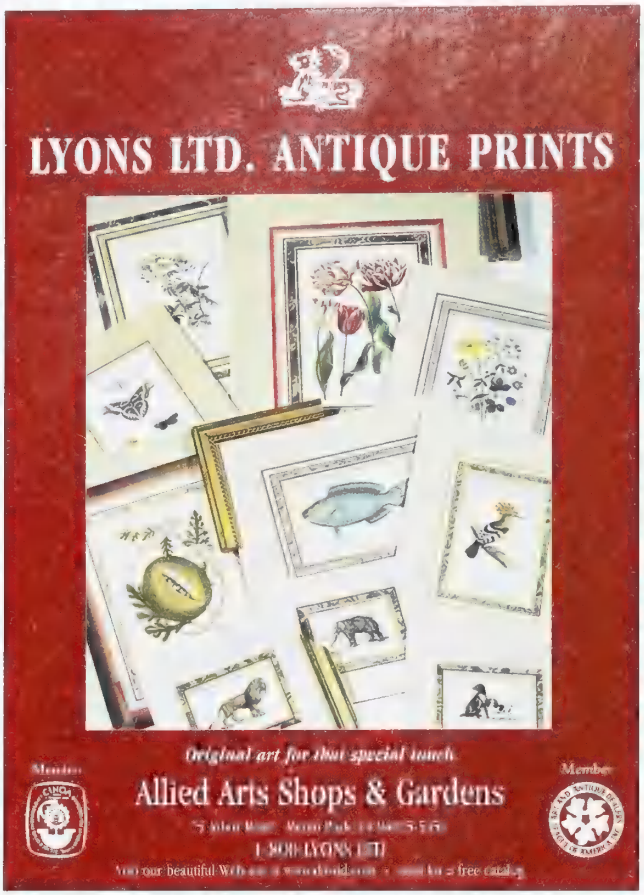
Toby Landy of Sentimento observes that her client list is getting younger as well, and notes with humor that "as parents are in a de-acquisition mode, their children are now acquiring things." Citing one client's mixing of Fifties and French deco, Landy is impressed by their level of sophistication and a shared taste that is traditional, yet very personal. Specializing in English, French and Italian furniture and accessories, Sentimento's eclectic gallery displays everything from painted furniture to early Chinese figures to apothecary bottles. Taking the care to frame their collection of original drawings in antique frames typifies the gallery's attention to detail.

RESOURCES OF INSPIRATION

While the beauty of many of the pieces at Solar Antique Tile might warrant their being displayed as art, the real joy is in finding an








KALEH DESIGN

inspired means of bringing uniqueness to a backsplash, bathroom, fireplace or entry hall. One of the few American dealers to specialize in antique tiles from European and Islamic countries, owner Pedro Leitao scouts auctions and the world, amassing a collection that dates from the 13th and 14th centuries to the present. Originally started in Portugal in 1945, with the collection of his father, Jose Manuel Leito, the company today offers on-line browsing and conducts searches for clients.

That same old world artistry is also evident in the Kaléh Design collection, a line of stone pieces created by hand in Buenos Aires employing the finest [illegible] techniques. Owner Richard Kaléh [illegible] resource, whether one is looking to create a garden [illegible] piece in keeping with the restoration of an [illegible] fountains, fireplaces and more [illegible] from molds made from original 18th [illegible] Three standard stone hues and [illegible] and

COLLECTING WITH


SOLAR ANTIQUE TILE

custom finishes. That level of taste extends to Richard Kaléh & Associates, an interior design firm with an impressive list of residential, commercial and hospitality clients. With offices in San Francisco, La Jolla and Los Angeles, Kaléh's extensive world travels and keen eye for Asian and European influences result in a warm, sophisticated and cosmopolitan style.


LYONS LTD. PRINTS


RENAISSANCE CARPETS

Lyons Ltd. Prints' windows overlook a beautiful patio and garden reminiscent of early California, but the truly dazzling floral display is on the walls. Specializing for over thirty years in botanical images from the fifteenth through nineteenth century, the gallery has an international clientele and often ships prints on approval for closer examination. Lyons Ltd. offers French matting and variations on such, using handmade Florentine papers, silk ribbons and handmade gold leaf. From a 1612 hand-colored engraving of daffodils from Amsterdam to a hand-colored lithograph of English garden flowers from 1840, the gallery offers endless pleasures for those interested in a particular flower or in the decorative aesthetic of botanicals themselves. Lyons Ltd. will be exhibiting at the Philadelphia Flower Show, March 4th-12th; The New England Flower Show, March 11th - 19th; And The Garden Show at the New York Botanical Gardens May 12th - 14th.

The "real thing" is what Renaissance Carpets and Tapestries attempt to capture, as well, employing original French techniques to become the world's largest manufacturer and importer of Aubusson and Savonnerie style carpets. The beauty of the carpets produced here is only matched by their antique predecessors, yet all are surprisingly affordable. With styles ranging from Louis III to art deco, each piece is crafted of 100% New Zealand wool, handspun, hand carded and hand made. Owners Bergi Andonian and John Soleimani specialize in oversizes, and will produce custom designs, colorways and sizes to complement any décor.

Enrich your Interiors with the Timeless Beauty of Renaissance Aubusson Carpets



Renaissance Carpet & Tapestries, Inc.

N.Y.D.C. 200 Lexington Avenue New York NY 10016 · 212.696.0080 · Fax 212.696.4248 · www.RenaissanceCarpet.com

Aubussons • Savonneries • Tapestries

For a brochure and showroom in your area please call 800.325.7847



LEE CALICCHIO, LTD.
ANTIQUES
134 East 70th Street New York, N.Y. 10021
Phone: (212) 717-4417 / Fax: (212) 717-5755

HAMPTON BRIGGS ANTIQUES

2462 Main Street, Bridgehampton, NY 11932 · 631-537-6286
1201 Lexington Avenue, New York, NY 10028 · 212-717-6886
Open Daily, Year Round



DIRECT IMPORTERS OF ANTIQUE CHINESE FURNITURE AND ACCESSORIES

The Nation's Largest and Finest Antiques Center. 100 Galleries offering...

MANHATTAN ART & ANTIQUES CENTER

Period Furniture, Jewelry, Silver, Americana, Orientalia, Africana and other Objéts d'Art.

1050 2ND AVE. (AT 55 ST.) NEW YORK, NY 10022
PRESENTS



New York City's [illegible] selection of Antique Quilts, Hooked Rugs [illegible], Beacon Blankets, Vintage Accessories and [illegible]

LAURA FISHER
[illegible] QUILTS & AMERICANA
Gal[illegible] Open Mon to Sat
[illegible]
Open daily to [illegible]
Website: ww[illegible]



[illegible]
255 East 60th Street New York, NY 10022
tel: 212-593-0117 fax: 212-715-0728

NEMATI
COLLECTION
ANTIQUE RUGS AND TAPESTRIES

What it takes to be in the Nemati Collection.



Hadji Jalili Tabriz. 9'8" x 13'4"
(295 x 405 cm)

Beauty. Unsurpassed. **Age.** Circa 1900. **Condition.** Excellent. **Rarity.** One of a kind.

• Art & Design Building ▪ 1059 Third Avenue New York, NY 10021 ▪ Tel: 212-486-6900 Fax: 212-755-8428 ▪
▪ www.nematicollection.com ▪

INTRODUCING
SANDALS

SIGNATURE SPA COLLECTION

THE HALLMARK OF SOPHISTICATION IN THE TROPICS

Year after year, Sandals has been honored with almost every travel industry award including World's Best All-Inclusives. And while all ten Sandals will exceed your idea of the perfect vacation, five magnificent resorts–each offering its own distinct style of luxury–will take you far beyond your extravagant expectations. Introducing the prestigious Sandals Signature Spa Collection, the pinnacle of elegance and refined luxury. Located on the Caribbean's finest beaches, each presents a distinctive ambiance, more extensive choices in amenities including the Caribbean's most comprehensive scuba diving program, up to 8 world-class gourmet restaurants per resort, lavish beachfront room & suite designs, elevated guest services, and the exclusive option of a full-service European spa that sets the standard for pampering in paradise. Discover the hallmark of sophistication in the tropics.* ***Call your travel agent or 1-800-SANDALS.***

*Spa services additional

SANDALS Signature SPA COLLECTION

Sandals®

THE SANDALS SIGNATURE SPA RESORTS COLLECTION











McGUIRE®





OR A 100-PAGE COLOR PORTFOLIO ($15.00), CALL 1.800.662.4847 OR WRITE TO McGUIRE
URNITURE COMPANY, HB3-00N, 151 VERMONT STREET, SAN FRANCISCO, CA 94103. TO THE TRADE.

AN FRANCISCO NEW YORK LOS ANGELES CHICAGO DANIA WASHINGTON, D.C. SEATTLE LAGUNA NIGUEL HOUSTON BOSTON ATLANTA
COTTSDALE DALLAS PORTLAND DENVER MINNEAPOLIS PHILADELPHIA CLEVELAND HIGH POINT TORONTO TROY ST. LOUIS

WWW.MCGUIREFURNITURE.COM

How To Decorate With Crystal.

A Schonbek crystal chandelier can be the masterstroke of a designer who understands its secrets. Bathed in this prismatic luminosity, people look younger, art looks finer, whimsy becomes wisdom.

But do insist on authenticity. Every Schonbek is an original design with a pedigree. The Schonbek company dates back to 1870 in Bohemia.

When considering crystal, make sure it's a Schonbek.



Crystal promotes romance in the bedroom, repartee in the living room and dawdling in the dining room. Left is "La Scala," a cast-arm chandelier. Below, all-crystal "Olde World." Right, "Equinoxe," a contemporary design. All original designs by Schonbek.

Room design by Alfred Villamil.
Home by Sierra Custom Builders, Inc.





Room de
by Kevin Ma
of Hollywoo

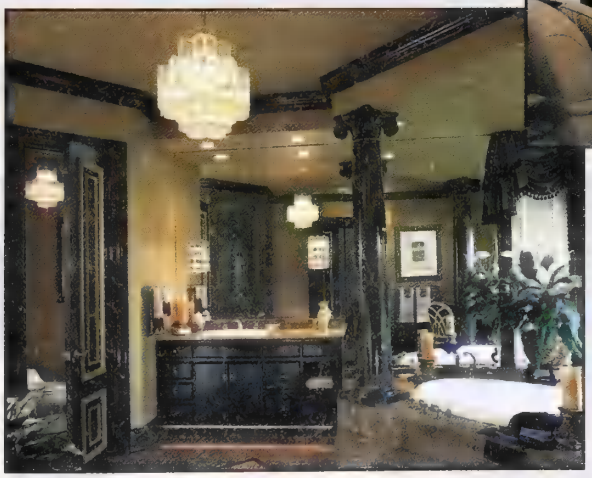


In the course of realizing your ideal home, you may end up with a vast foyer, soaring atrium or other challenging space. Consider commissioning a custom chandelier from Schonbek. Shown left is a custom "Trilliane," a fitting introduction to the extraordinary art collection on display throughout this home.



A genteel air of antiquity can be achieved even with new furnishings. The "Versailles" chandelier above by Schonbek is inspired by the tastes of Louis XIV, the seventeenth-century monarch who thought decorating as important as love or war.

Mere function is no longer the point of the bathroom. Here the bath is as self-indulgent as anything in ancient Rome, and the "Colonade" by Schonbek reflects the architectural theme.



Room design by Donna Cope.

FREE VIDEO "BEYOND LIGHTING": CALL 1.800.836.1892

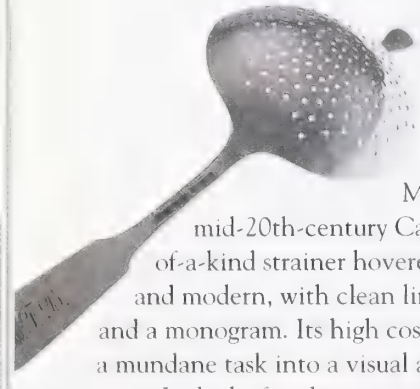
SCHONBEK®

Schonbek Worldwide Lighting Inc., 61 Industrial Blvd., Plattsburgh NY 12901-1908. Showroom in Dallas TX, by appointment.
Tel: 800.836.1892 or 518.563.7500 Fax: 518.563.4228 email: sales@schonbek.com Website: www.schonbek.com

SOUL FOOD

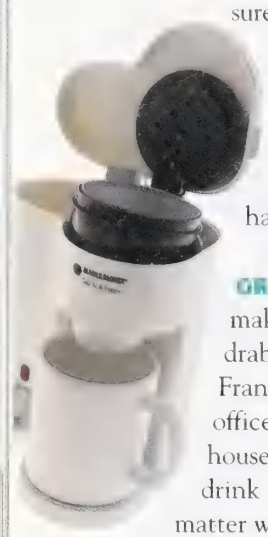
In this era of excess, what offers us the greatest joy is often surprisingly humble

By Margaret Kennedy



At a recent antiques show, I found a silver tea strainer to replace my tatty metal model. Made by Porter Blanchard, a mid-20th-century California silversmith, the one-of-a-kind strainer hovered intriguingly between classic and modern, with clean lines, star-shaped piercing, and a monogram. Its high cost will be amortized by elevating a mundane task into a visual and tactile delight.

I asked a few designers what objects give *them* daily pleasure. Their answers speak to the sublimely simple.



WILLIAM HODGINS "My Black & Decker one-cup coffee maker makes me smile in anticipation at night as I get it ready. In the morning, I can simply press a button and have a perfect cup of coffee."

ORLANDO DIAZ-AZCUY "Familiar things make me happy. I collect Wedgwood drabware and keep it in my San Francisco apartment, office, and country house. When I drink my tea, no matter where I am, it's the same cup. I always have the same white sheets, the same white rubdown towels—If I could have the same pillow it would be perfect!"



BARBARA BARRY "I stash my vitamins in a 1930s Viennese biscuit box of thin, transparent porcelain, with an Oriental head on the lid. Opening it each morning turns a daily dose into high art."



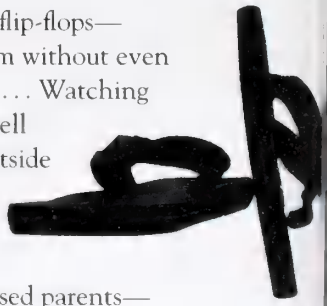
NANCY BRAITHWAITE "With 12-foot ceilings and four chandeliers with real candles, lighting and extinguishing the flames always meant a hassle with a ladder. [illegible] 3-foot-tall tall church candles to [illegible] as giant ma[illegible] and [illegible] a local ironmonger make me a [illegible] candle snuff[illegible] candlelight flickers on a whim."



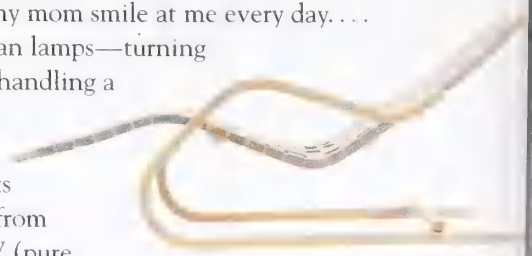
DAVID EASTON "I spend 60 percent of my time traveling, and have winnowed my luggage down to two perfect pieces. I carry a black Gap backpack with pockets for camera, cellular phone, and keys, and pack clothes in a Conran's zippered brown leather duffle that squishes into an overhead compartment. Even though the bag cost only $140, it's as chic as any other luggage out there."



KARIN BLAKE "My great-grandmother's monogrammed silver gives me so much pleasure. Having grown up in New England, I remember eating baked stuffed haddock with these same forks and knives at Sunday family dinners."



LEE MINDEL "My flip-flops—I coast into them without even bending over. . . . Watching my Jack Russell terriers sit outside the shower waiting to lick the soapy water off my legs. . . . A photo of my deceased parents—I love seeing my mom smile at me every day. . . . Cedric Hartman lamps—turning one on is like handling a piece of jewelry. . . . Anything in its purest state—from Bloomberg TV (pure information, no hype) to furniture by Alvar Aalto or a painting by Mark Rothko. . . . But then, dining out with Chinese food in bed is pretty great, too!" ■



For answers to your decorating questions, visit our Web site at www:housebeautiful.com

Advertisement



LE STYLE

ligne roset®

DE VIE.



N Design. Pascal Mourgue. Distributor
bean designers. Experience the innovation and



SASSI Design Annie Hieronimus. Unique vase collection with sand blasted finish, available in frosted white or smoky brown.
SCOOP Design Jean-Pierre Caillères. Square or rectangular coffee tables set on castors or fixed legs.

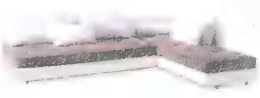


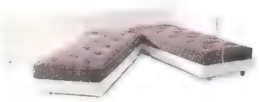
Innovation is a recurring theme.
Fresh new ideas and solutions to
combine simplicity with practicalit



ADE Design: Didier Gomez. This generously proportioned [illegible] with [illegible] and one [illegible] for relaxing and [illegible] addition to the sofa and sectional elements, the [illegible] chaise [illegible] is [illegible] with a [illegible] back for [illegible] and









Ref. 0.454 [illegible]



Versatile pieces for every room. Ligne Roset's sophisticated and inviting sofa beds are perfect for both sitting and sleeping.



NIGHT AND DAY
form a head

This extra comfortable sofa bed has an easy-to-open mechanism. The flexible backrest can be maneu
chaise longue and added extra, the comforter is concealed as a bolster.



MULTY Design : Claude Brisson. A sofa bed with multiple positioning, available as a chair, loveseat or sofa, in a dazzling choice of fabrics, with optional arms and side tables. Also shown the **EQUILIBRE LAMP** by Christian Werner.



ED FOR ITS PRACTICALITY, THE MULTY IS A PRIME MPLE OF WHY LIGNE ROSET IS RENOWNED FOR ITS BED COLLECTION. THE MULTY SOFA UNFOLDS UNCTION BEAUTIFULLY AS A CHAISE FOR TWO, AND NSFORMS INTO A COMFORTABLE BED.



MOBILE BED Design: Pagnon & Pelhaître. Beautifully crafted bed with curved wooden headboard finished in natural beech, pearwood or upholstered



PASCAL MOURGUE BED The perfect canvas for your most colorful dreams. Upholstered bed with a choice of heights for headboard and footboa in a wide variety of fabrics. Optional side lamps are also available





Y BED Design: Peter Maly. With the [illegible] or a late-night movie, your comfort will never [illegible]

Beds to indulge in. The perfect haven for resting, dreaming and relaxation.

EVIDENCE [illegible]



FRENCH LINE Design: Didier Gomez. Refined dining chair with solid beech arms in a choice of finishes
EXTENSIA Design: Ligne Roset. Extendible dining table with sliding glass surface and silkscreened geometric motif. Three sizes available



Sharing meals together – just one
of the everyday pleasures of living



ION Design Didier Gomez



CALIN Design Pascal Mourgue

A Design Christian Werner
chair available in
stered or rattan finishes



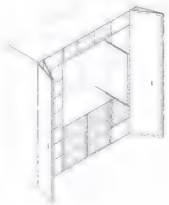


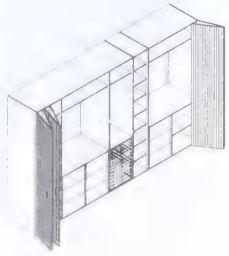
FINN

5®









SPACE

irtually limitless combination of elements for a practical

'ut your life in order. Ligne Roset
abinetry is a triumph of design
nd functionality.



LE STYLE DE VIE.

ligne roset

To find out more about Ligne Roset's complete collection, please visit our website http://www.ligne-roset-usa.com, or call 1-800-BY-ROSET for your nearest distributor or to order a catalogue.



PARALLELE [illegible] wardrobes, desks, armoires, TV consoles and shelving systems on castors or feet.





The perfume of a flower. A Lladró porcelain.
Beautiful things that bring us joy.
Lladró. A tradition of beauty will last forever.

To find the Authorized Lladró Dealer nearest you,
please call 1-800-634-9088, Dept. HB43. www.lladro.com
If you live in Canada contact Disvasa Canada Inc. on (416) 439-4334

LLADRÓ®

SETTING BOUNDARIES

Without an organizing principle, it's hard to resist the blandishments of catalogs or the tempting displays of local nurseries. Here's how some veteran gardeners choose guidelines to curb their plant-buying frenzies

By Nancy Taylor Robson



"I can resist everything," Oscar Wilde once said, "except temptation."

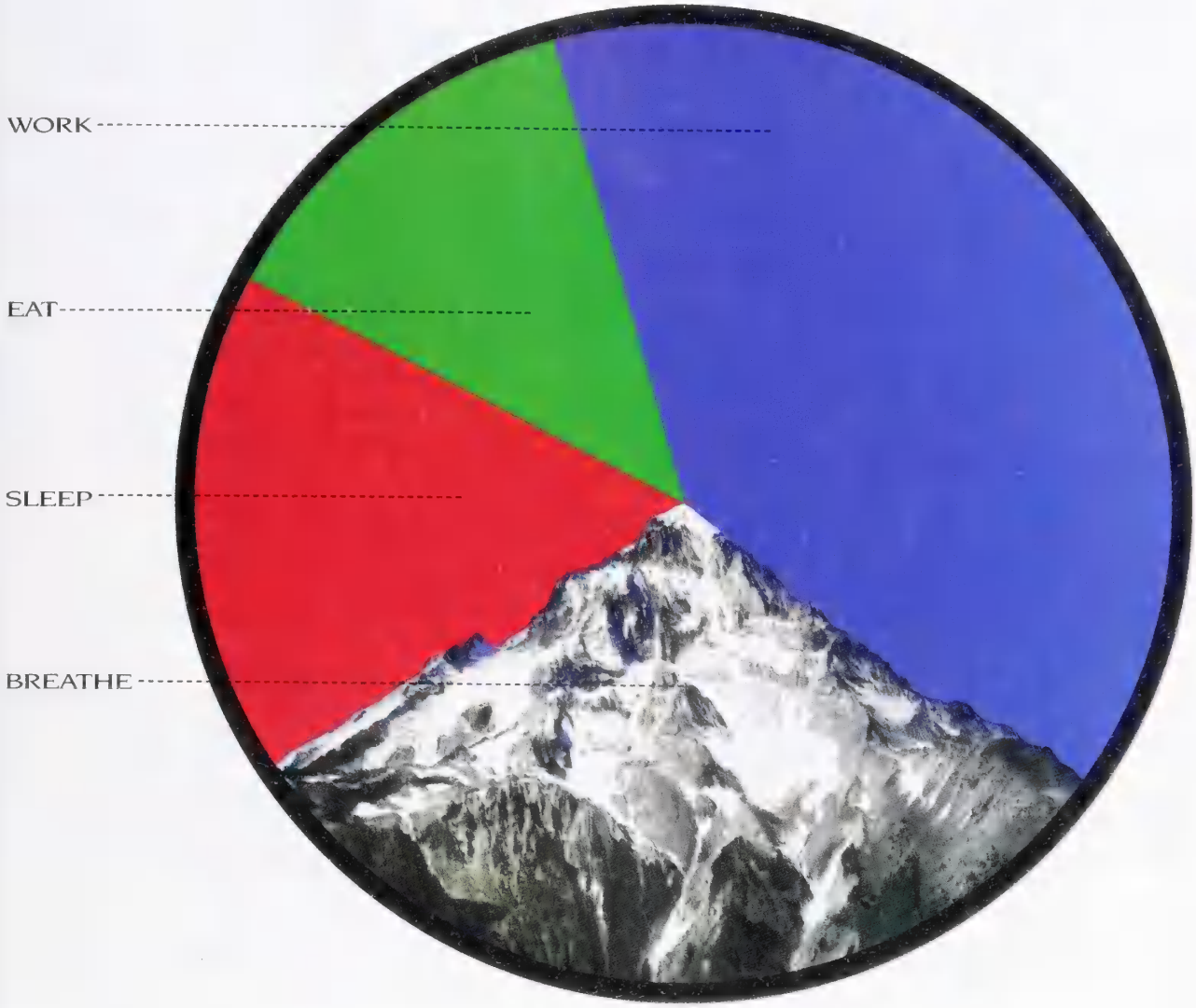
Surrounded by the March offerings at Home Farm Perennials in Worton, Maryland, I identify. I want them all: snowdrops, pansies, pink and white pussy willow, witch hazel with delicate yellow blossoms like tiny lights, and boxes of climbing roses whose tag photographs promise lush, cascading blooms.

For some people it's books, for others jewelry. For me, it's plants. I've rarely seen a plant I didn't like and covet. I'm in good company. George Washington and Thomas Jefferson were both plant-acquisitive, but since most of their collecting was done on horseback with occasional mail-order supplements from Philadelphia and London, the pace was leisurely. Now, however, we are inundated with options. Nurseries, filled with acres of choices, abound. And catalogues spill from the mailbox, bringing temptation even closer to home. For people like me it's easy to end up with a Noah's Ark collection of specimens rather than a garden.

Some focused souls, of course, are immune to plant fever, or if not immune have such a clear vision of how they want their gardens to look that they don't run amok at the local nursery. They can seek out a spray of lavender-colored bloom to fill a spot in July, or a tall, red-berried sentinel to act as a decorative focal point in winter. The rest of us find an organizing principle helpful, even imperative.

For example, I [illegible] sun-baked bed where previously there had been partial [illegible] down limbs on our 400-year-old buttonwood tree.) This new canvas offers exciting possibilities, but after making a wish list that would fill a space four times the size of mine, I needed to impose some order if only to shorten the list. The question was: What kind of order? A night-blooming garden? Scent, alpine, or Biblical? Or maybe a medieval physic garden like the one my daughter, Abby, and I saw at William the Conqueror's fortress in Caen, France. It would yield not only herbs, but sweet memories of the trip we took together.

Ken Druse, House Beautiful's contributing garden editor, who is legendary for his voracious collecting, uses a variety of constructs to try to curb his own plant-buying frenzies. One was inspired by the native-plant beds of Dr. Richard Lighty, former director of the Mt. Cuba Center for the Study of Piedmont Flora. For each native he grows, Lighty has, somewhere in his garden, an analogous exotic species. Druse took the idea a bit further and planted a pair of woodland beds showing genetic relationships.



JEEP CHEROKEE

Something's wrong when the daily routine of living doesn't leave time for enjoying life. But Jeep Cherokee Sport is designed to change that. With its available Selec-Trac® full-time four-wheel drive and 4.0 litre Power Tech I-6 engine, your life will never be stuck in a rut. And, to make sure you don't have to put in a lot of overtime just to afford it, Cherokee Sport's Value Package gives you power door locks, power windows, air conditioning, and Remote Keyless Entry at no extra charge. A standard four-speaker AM/FM cassette stereo system is also included in Cherokee's remarkably affordable price. To learn more, log on at www.jeep.com or call 1-800-925-JEEP. We'll make sure you get an extra helping of time with Mother Nature, along with plenty of breathing room.



Jeep

THERE'S ONLY ONE

Jeep is a registered trademark of DaimlerChrysler

After years of drought, Mary Wood decided to create a garden of native plants: "I wanted things that knew what they were doing, that could survive"

"One bed has North American woodland plants and the other their cousins from around the world," Druse explains. "I have Jack-in-the-pulpits and *asarum* [wild ginger] from North America on the left and Jack-in-the-pulpits and *asarum* from Asia on the right. I love to look to the left to see a plant, then look to the right and see its counterpart." Druse, who is searching for a white-flowered selection of *cercis chinensis*, the Chinese version of our Eastern redbud, *cercis canadensis*, notes that looking for a hard-to-find plant always slows the rate of acquisition, but he suggests simpler ways. They include choosing a time frame ("If you love roses, why not plant those that were grown before the first hybrid tea was introduced in 1867?"), a single species, or a single color. For example, Druse has a 'buff' border composed of plants with flowers in shades of beige—"from chamois to toast."

Every guiding principle automatically lops off a host of potential temptations. It also expands the gardener's vision with a detailed exploration of a particular aspect of horticulture. That's what happened to Mary Wood, a neighbor, when she decided to make a garden of drought-tolerant natives. Her decision was prompted by a move from the country to Chestertown, Maryland, as well as by three years of drought. "I wanted plants that knew what they were doing, that could survive drought relatively well," she says.

But Wood was uncertain which plants were native to her area, so she recruited Eleanor Altman, executive director of the Adkins Arboretum in Ridgely, Maryland, to help with selection and landscape design. One resource Altman uses is the records kept by Philadelphian John Bartram (1699–1777), the first American-born botanist, to help determine which things preceded European settlement in the mid-Atlantic region. "I looked for appropriate plants for each microclimate on Mary's property," says Altman. "Then I thought about color and what each is going to be doing at different times of the year, so there is always something of interest—foliage, berries, or flower."

For screening, Altman chose cedar (*Juniperus virginiana*), one of the few needled evergreens native to the Eastern Shore of Maryland. She then softened the line of hedge with wax myrtle and inkberry. To complete the garden's skeleton, Altman used dogwood (*Cornus florida*) and shadbush, so named because the early spring appearance of the drooping white blossoms, like wet cockatoo plumes, signal the season when shad run. Once the garden's bones were in place, Altman added native perennials—*echinacea*, *aquilegia*, *solidago* 'Fireworks' (goldenrod), which attracts butterflies, and *tiarella* (foam flower), whose delicate stems bear shimmering white flowers.

Wood is still [illegible] natives and still planting them, adding color b[illegible] thing. Altman put in are white, but the system is working. "Everything came through last summer's drought very well," Wood says.

Like Mary Wood, Gail Huggett, the daughter of an old friend, began her new garden with a move, not from country to town in the same state, but from Egypt to Texas. During her two years in Cairo, Huggett had fallen in love with the flowering trees and shrubs that are faithfully watered by *'boabs,'* whom Huggett describes as 'old retainers attached to every building.' This loving care coupled with the heat supports a wealth of tropical flora.

"They have bougainvillea and oleander," she says, "orchid trees, orange flame trees, and jacarandas with flowers the same blue as the sky. Color in Cairo runs from the ground right up to the tops of the trees."

Huggett wanted to re-create a similar brilliant lushness in her garden in semi-tropical Houston, where several years can go by without a freeze. This meant that with some frost protection and periodic replacement, Huggett could use both hardy and tropical plants. To reinforce the look of the tropics, she chose predominantly hot, bright colors—reds, yellows, and oranges—with some shades of blue. "I had to make some substitutions," she says, "like blue *Plumbago auriculata* for the blue of the jacaranda blossoms." Huggett anchored the design with California and Mexican palm trees interspersed with bananas, whose trunks she wraps in winter to protect against the occasional freeze. To screen the banana trees from sight during their awkward winter period, she planted red-berried *nandina domestica*—"my substitute for bamboo."

Huggett then filled in with white oleander, bird of paradise, and a collection of summer and winter-flowering vines like *bignonia*, which has orangey trumpets with yellow interiors. Hibiscus hang from baskets, partly to add bright color aloft, partly to keep Huggett's dog from eating the flowers.

"Things grow unbelievably fast here," she says. "Show-stopping plants can occupy a big space in a short amount of time. In June, I bought a shrub allamanda that's now four feet across. I'm indulging in buying as long as it fits into a tropical scheme."

For my own sunny kitchen bed, I finally decided on a hybrid garden, a combination of native drought-tolerant perennials and Mediterranean herbs—thymes, basils, curry plant (*Helichrysum italicum*), tarragon, cilantro, oregano, variegated sage, winter savory, and parsley. The herbs will be within easy reach, saving me a walk to the larger stands for drying and preserving that grow out by the fields; the natives are my bow to the dictates of nature, an effort at collaboration rather than conflict. ■

Nancy Taylor Robson writes regularly for The Baltimore Sun. *Her articles have also appeared in* Coastal Living *and* Yachting.

With Sunbrella®, you can stop the sun, but not the stares.

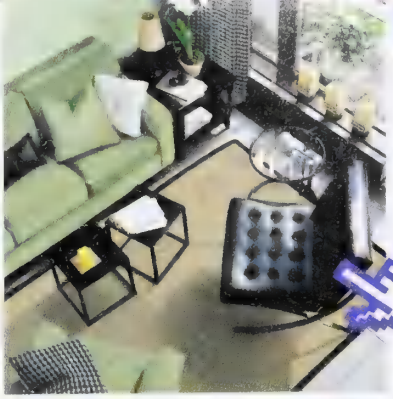




Sun. Rain. Neighbors. Sunbrella® awning fabric stands up to all three by providing unmatched beauty and durability. Our solution-dyed acrylic fabric has locked-in color, so it resists fading. It's breathable, so it doesn't trap moisture, which reduces mildew. And it's backed by the best 5-year limited warranty in the industry. Sunbrella fabrics also give you countless design options for your awnings. Choose from more than 100 styles and colors to create the perfect home exterior. And because our fabric is easy to clean, you can keep your home looking its best. And your neighbors just simply looking. To learn more about Sunbrella fabrics, visit our Interactive Design Center at www.sunbrella.com. Or look in the Yellow Pages under "Awnings and Canopies" for an awning dealer near you.

sunbrella®
GLEN RAVEN MILLS, INC.

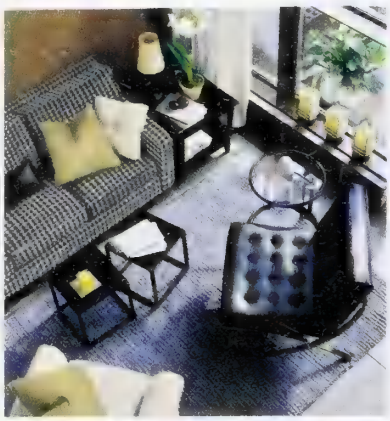
Sunbrella® and  are registered trademarks of Glen Raven Mills, Inc. • Awning installation by Austin Canvas Specialty Co., Charlotte, NC
St. Ives Casual Furniture and Basta Sole Market Umbrella courtesy of Tropitone Furniture, Inc.



I love that chair.

And that couch.

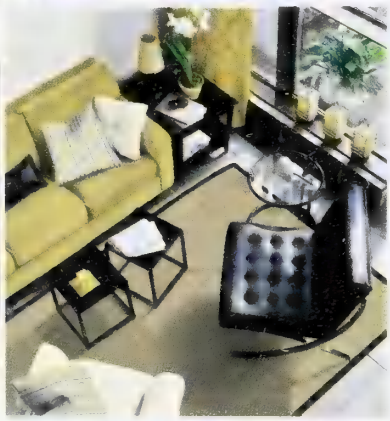
But not the rug.



Gray is elegant.

With a textured check.

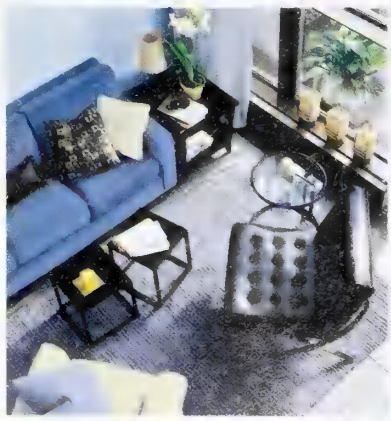
Maybe yellow.



Maybe not today.

That was easy.

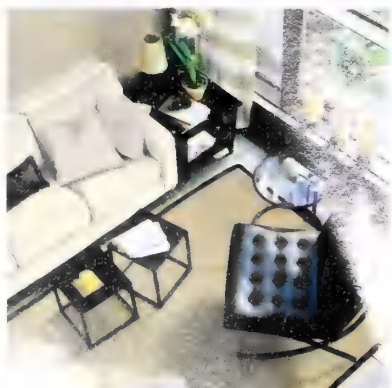
Love the blue.



But different curtains.

Now that's me.

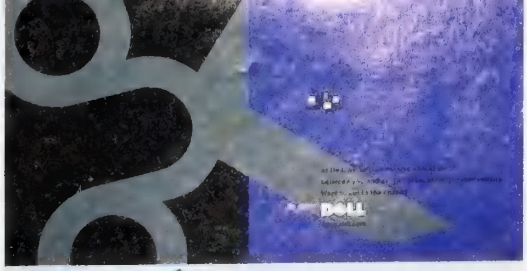
Decorating will never be the same.

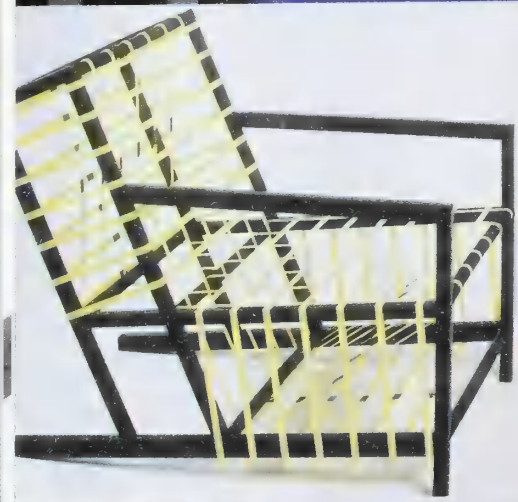


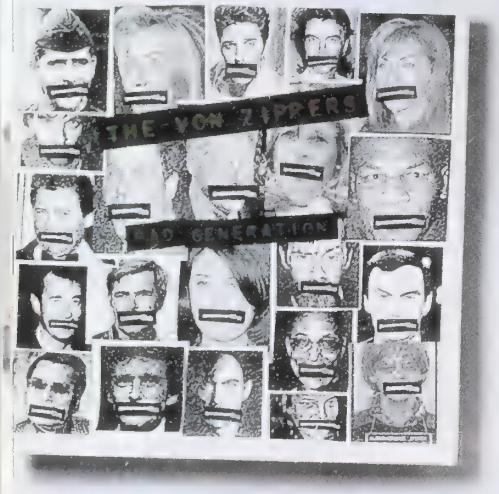
Imagine being able to experiment with decorating online. Now you can at GoodHome.com. And if you like what you create, we'll make it real. We'll even provide free shipping. Play. Dream. Decorate.

goodhome.com

furniture
fabric
wallpaper
accessories









Highlights of American design since 1996 (clockwise from top right): Frank Gehry's Times Square tower, metal bowls recycled from traffic signs by Boris Bally, Art Chantry's pulp-inspired graphics, Strap chair by Constantin and Laurene Leon Boym, Alexander Gelman's new graphics.

THREE VERY HOT YEARS

The Cooper-Hewitt's wide-ranging survey of contemporary design, first in a triennial series, takes the temperature of a field in flux

By Martin Filler



We are living through one of the great pivotal moments in the history of design as vast technological changes alter the nature of work and daily life, but you would never know it from what is being displayed in most of America's museums. Institutions that were once in the forefront of modern design have largely forgotten their old role as identifier and supporter of emerging talent. In New York, it's easier to get a grip on contemporary developments at a shop like Moss than it is in the Museum of Modern Art's design collection, to say nothing of the museum's store. Yet the huge popular success of "The Un-Private House," the survey of contemporary residential architecture held at MoMA last year, proved that the public remains hungry for exhibitions that highlight the best of the new.

Dianne Pilgrim (who in January stepped down as director of the Cooper-Hewitt, National Design Museum) had that gap in mind when she dreamed up the National Design Triennial. "Design Culture Now," the first edition of the Cooper-Hewitt's once-every-three-year exhibition program, will be on view in New York from March 7 through August 6. Co-curated by Donald Albrecht (who covers architecture, landscape architecture, and environmental design), Ellen Lupton (graphic design and new media), and Steven Skov Holt (product design and new media), the show focuses on innovative work produced in America by 83 designers and firms between 1996 and 1999.

Given the technologically explosive years that the show covers, a large portion of the projects demonstrate the immense impact of the computer revolution. But this is far from a paean to high-tech. Along with such worthy but predictable highlights as Apple's fruit-colored iMac computer of 1999 and Frank Gehry's titanium-skinned Guggenheim Museum Bilbao, completed in 1997, the Triennial includes everything from the latest word in rollercoasters to a bizarre series of architectural "souvenirs" commemorating the Unabomber's hut and >





e Louis Philippe Trundle Bed is available from our Quick Ship Program finished
shown, or to order in any of our 18 hand-applied finishes and colors
r a Grange catalogue send $10 to Grange Furniture, Inc
0 Lexington Avenue, New York, NY 10016

GRANGE

1·800·GRANGE·1

www.grange.fr

the Chernobyl nuclear reactor, from costumes for the stage version of *The Lion King* to the artificial skies that have been installed in several Las Vegas hotels.

Instead of grouping their choices routinely—chairs here, posters there—the curatorial team identified eight diverse themes that are driving and transforming design now: fluid, physical, minimal, reclaimed, local, branded, narrative, and unbelievable. "It's the blurring of the boundaries between all these disciplines that struck me most when I began looking around," says Donald Albrecht. "I was finding architects who were doing buildings that were landscapes, or who were using product-design software to create fluid forms. Ellen Lupton was finding graphic design being used in buildings in new ways or responding to computer imagery, while Steve Holt was finding product design that he calls 'digital flora and fauna.'"

The very use of such biological terms speaks of anything but the machine-worship of the 20th century. Today's sometimes startling crossbreeds of high style and pop culture, of the idealistic and the commercial, the ephemeral and the classic, the futuristic and the familiar give this show a welcome open-endedness. This is not so much the greatest hits of the late nineties as it is an exhilarating preview of things to come. As Holt writes in the catalog, "What was a rarity just a few years ago—a multitasked, multidisciplinary project bringing together print, virtual, and environmental aspects of brand, media, and product—is fast becoming the norm."



Zuzu's Petals, a personal digital assistant in the form of a potted plant, by Herbst Lazar Bell. Nickel model of the Unabomber's hut, from a series of architectural "souvenirs" designed by Constantin and Laurene Leon Boym.

One of the many ripple effects of the computer revolution is being felt in office furniture design. A generation ago, major manufacturers like Haworth and Herman Miller brought the European concept of the open office landscape to the American workplace, with distinctly mixed results. Now those same companies are developing very different systems to respond to the changing requirements of the computer age. Herman Miller in particular is applying the same rigorous design standards that have always characterized their output. Its Kiva table, designed last year by Eric Chan of the New York firm ECCO, is as graceful as it is versatile. And Miller's Resolve line, a 1999 design by Ayse Birsel of Five:1:1, does away with Dilbert-like cubicles in favor of [illegible] and organic configurations. It also responds to the increasing informality of the office, offering the corporate equivalent of dress-down everyday.

Like all such overviews, the Cooper-Hewitt Triennial is uneven, but so is the output of any period. On the whole, however, the show provides a much-needed and authoritative look at a most extraordinary moment in design history. The strongest work in the exhibition is product design, in which the United States is now the unquestionable world leader, after decades when primacy went to Italy, Germany, or Japan. Such San Francisco Bay Area firms as Fitch, frogdesign, IDEO, Lunar Design, Montgomery Pfeifer, and Vent Design share the lively entrepreneurial spirit of Silicon Valley and draw on the deep pool of young talent trained in the region's universities and art schools.

Holt himself is a principal at frogdesign, but did not select any of his own projects for the show. However, he was right to insist that the firm be well represented. (Conversely, Ellen Lupton decided not to include work by her husband, the esteemed graphics designer J. Abbott Miller, even though, as she writes in her acknowledgments, "I know that he should be in it.") The show would have been much poorer without frogdesign's acutely conceived but invitingly modeled schemes—such as an elegantly pared-down laptop for Vadem and a disk drive for Trimm Technologies that recalls the sensuousness of Art Nouveau. As Holt writes, "These products demonstrate that user-friendly forms can be found for even the most technically esoteric products."

Rather less convincing are many of the graphic design schemes. Lupton does an excellent job in covering the wide range of approaches being pursued today, from the clarity of Alexander Gelman's Bauhaus-inspired compositions to Art Chantry's bows to lowbrow fifties pulp paperbacks and sleazy sixties advertising. Less successful is the work of several designers who try in vain to compete with the floaty layering of computer displays and the busy dazzle of electronic media. There is no way that a printed page can replicate the depth effects of cyberspace. The sometimes pathetic results of such mimicry strike me as the inverse of new technologies that tried to ape the look of old ones, like woodgrained plastic laminate. Lupton correctly observes that "Gelman's work rejects such hallmarks of hip complexity as layered texts and fragmented forms. . . . In a society exhausted by information overload and explosions of personal style, Gelman's minimal constructions create a calm eye >

IT'S NOT A WASHING MACHINE.
It's a magical metal box that keeps delicates forever young and takes stains to never-never land.



Kenmore Elite® Catalyst® Series

patented catalyst stain removal for america's cleanest clothes* • lace-lingerie-loving ultra hand wash • chip-free, scratch-free, limited lifetime warranty porcelain tub • largest usable capacity • ultra-quiet oak™ (ssshhhhh) • available in sleek graphite gray • from a mind-altering new line of freezing, bubbling, boiling machines • don't think of looking anyplace but Sears • shop online at sears.com • 1.888.kenmore

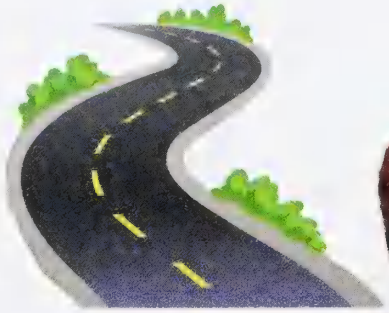
*based on 13 lb. loads

©1999 Sears, Roebuck and Co.

SEARS
the good life
at a great price
guaranteed

INTRODUCING Kenmore ELITE™

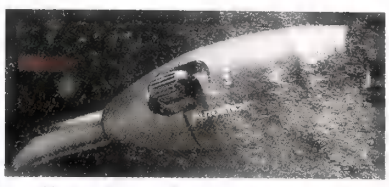
It's easy to forget yo



The memory is the first thing to go when you own a Dodge Caravan. Quite understandably. A Grand Caravan ES comes with a standard 3.8L V-6 and clutchless AutoStick® transmission – the driving experience is, well, unforgettable. With an All-Wheel-Drive Grand Caravan, the only thing you'll remember is the fun you had in the snow. Not the horrible conditions. Get behind the wheel of a Caravan Sport and you'll receive a handling package that lets you hit the road with all kinds of confidence.



With an available dual zone temperature control, you can forget about "It's too cold on my side."



We'd like to point out that your controls are always close at hand. And no one will shake a finger at you if you forget to turn the lights off. Caravan will think to do it for you.



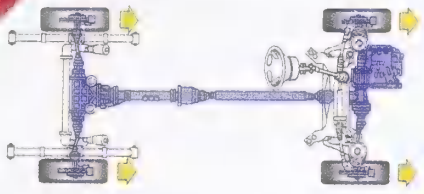
Put this out of your mind – the fighting and screaming in back. Caravan has a new available overhead Mopar® Rear Seat Video™ entertainment system. And with* their *set of wireless headphones, you can listen to* your *kind of music instead.*

e driving a minivan.

vailable driver's
s adjustable eight
to Sunday.
ture most
vans forgot
ffer.



Anti-lock brakes are standard on most models. They'll give you more straight line control. And help you steer while braking. While available traction control will help you get off to a smoother start on most slippery surfaces.



All things considered, why would you buy a minivan. When you can drive a Caravan. And forget about it.

Always use seat belts. Remember a backseat is the safest place for children. *Ask your dealer to install one. **Excludes other DaimlerChrysler vehicles.



CONSUMERS BEST BUY DIGEST www.consumersdigest.com

van is a different
of minivan. In more
than one. Including the fact that it's
nly minivan to have been named a
sumer's Digest "Best Buy" eleven
*s running.***

Dodge Caravan Different.

800-4-A-DODGE or www.4adodge.com

in the visual storm, pockets of quiet where ideas can speak."

Among one of the most intriguing concepts advanced by the show is that of "reclaimed" design. The term can be taken literally, as in Boris Bally's metal bowls crafted from recycled traffic signs, or the conservationism of D.I.R.T. Studio's Julie Bargmann, who cleans up polluted industrial sites with the aesthetic sensitivity of a landscape architect. There can also be metaphorical reclamations, as in Pablo Medina's affectionate typographic tributes to the curvilinear signage found in Latino neighborhoods. Or there might be a direct appropriation, as in Constantin and Laurene Leon Boym's Strap Furniture, with the same polypropylene web tape used by overnight delivery services. The message here is that the future will not be all bright and shiny, and that the sheer amount of stuff spewed forth by our consumer culture must be imaginatively reintegrated into everyday life.

"Unbelievable" will likely be the response of many visitors when they examine the objects in that so-named concluding portion of the Triennial. Prototypes for new electronic products predominate here. Fitch's hand-held MoCCA (Mobile Computing and Communication Appliance) for Digital Equipment Corporation points the way toward an unprecedented adaptability, miniaturization, and mobility of the personal computer. Zuzu's Petals, designed by the Chicago firm Herbst Lazar Bell, is a "personal digital assistant" that playfully resembles some exotic plant. Based on a regenerating flower in the film classic *It's a Wonderful Life*, its various electronic tools—camera, voice recorder, solar charger, and satellite access device—sprout like colored blossoms off a central stem planted in a pot filled with "digital dirt" of memory modules. Whether or not these marvels go into production is almost beside the point, because they are certain to inspire other schemes that will be manufactured and push the outer limits of technology even further.

Seeing the birth dates of Stephen Farrell (b. 1968) of Slip Studios, Scott Wilson (b. 1969) of ACCO Brands, and Chris Peck (b. 1970) of Cannondale Corporation makes one aware that a new generation of designers is ready to take center stage. And though the vast majority of designers in this exhibition are in their thirties and forties, a few perpetually forward-thinking old masters are represented, including Gehry and fashion designer Geoffrey Beene, both in their seventies, and the sixty-year-old Arlen Ness, king of Harley-Davidson motorcycle customizers. Their latest schemes—especially Gehry's 1996 proposal for a Times Square skyscraper draped in metal fabric, which seems as much a work of couture and category-crossover as Beene's fluid, architectural clothes—is an encouraging reminder that the cross-pollenization of new hybrids is not limited to the young. ■

Cooper-Hewitt, National Design Museum, Smithsonian Institution, 2 East 91 Street, New York 10128; 212-849-8400.

Thoughts of Home

Continued from page 28

"Jew. Jew. Jew. Jew."

With each syllable, they pitched food at me. Pieces of sandwiches, bits of Doritos plopped and crumbled down the front of my blouse. I swatted once instinctively in front of my eyes to protect my face, and then I stood unmoving, arms at my sides, stunned and defiant. My friend beside me shouted, "Stop it! Stop it!" I stared at them. I took in every detail of those girls. Their loose hair fell in fine, pretty wisps around their foreheads. One wore a tight gold bracelet that pressed a red ridge into her plump wrist.

"I cannot believe you're throwing food at me," I said quietly. I shook my head and walked up the stairs, telling my friend who followed that I was fine, although of course I wasn't. In the music department bathroom, I blotted my uniform with paper towels. I recognized myself in the mirror.

Years later, when I was in my twenties and living in the Northeast, my grandmother called to let me know that Della had died. She and my mother attended her funeral. I was as flooded with sadness as if I had seen Della only the day before, and filled, too, with a prescient grief for my grandmother, who would die just a few years later. I wept for Della's shadowed house, for the ticking of her clock, for the dresses that rustled with their promise of mysteries to come. I wept for my innocence at seven, oblivious then to the forces in the world that separated people from one another.

I wanted to tell Della that in her home I looked in places I probably should not have. I lay across her bed, I opened the Bible that sat beside the chair with the fringed footrest, ran my fingers over the small letters, looking for familiar words. I wanted to tell her that every time I take out an egg to make an omelet or a cake, I think about the rows of fragile, adorned eggs balanced behind glass. I miss Della's talcum embraces and the flopping of her sandals against the cement driveway on humid summer mornings. I missed her and my grandmother when I stood in front of a three-way mirror on Newbury Street in Boston on the day I had my wedding dress fitted, while a woman I did not know knelt before me with pins in her mouth. ■

Lisa Jennifer Selzman is an adjunct professor of writing at Emmanuel College in Boston, and her work has appeared in several publications, including Mademoiselle *and* The New York Times Book Review. *Her first Thoughts of Home, "Sabbatical Houses," appeared in House Beautiful in February 1999. She lives with her husband in northern Massachusetts.*

House Beautiful is pleased to announce the publication of a paperback edition of Thoughts of Home: Reflections on Families, Houses, and Homelands, *a collection of essays from this column. (Hearst Books, $14.95, at bookstores.)*



Art Collection.

Who says fine art must hang on walls? Consider our Lamplight Lane Collection, smartly appointed and romantically styled to capture the spirit of Thomas Kinkade's light-infused artistry. Each heirloom quality piece is crafted in solid wood to fulfill your highest expectations for beauty and function. To see the entire collection and locate an authorized dealer near you, call 1-800-242-1671, or visit us at www.kincaidfurniture.com.

THOMAS KINKADE
Home Furnishings Collection
by Kincaid

KINCAID
TOMORROW'S HEIRLOOMS
A La-Z-Boy Company

© 1999 Thomas Kinkade, Media Arts Group Inc., San Jose, CA

EVERYTHING YOU NEED TO

create a beautiful, comfortable Home (and garden!)



54-6260.
Pub. price ~~$27.50~~ $1.

51-4405.
Pub. price ~~$39.95~~ $1.65

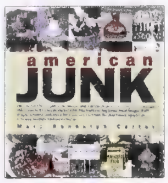




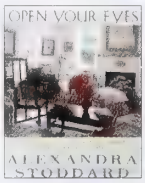
Pick any 3 books for just $4.95



38-7080.
Pub. price ~~$34.95~~ $1.65



84-0686.
Pub. price ~~$29.95~~ $1.65



07-9159.
Pub. price ~~$28~~ $1.65



08-8000.
Pub. price ~~$50~~



56-3212.
Pub. price ~~$30~~ $1.65



56-9288.
Pub. price ~~$34.95~~ $1.65



15-0140.
Pub. price ~~$32.50~~ $1.65



81-4657.
Pub. price ~~$29.95~~



06-4645.
Pub. price ~~$25.95~~ $1.65



25-8344.
Pub. price ~~$30~~ $1.65



85-3895.
Pub. price ~~$29.95~~ $1.65



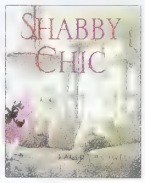
41-5114.
Pub. price ~~$35~~



23-4319.
Pub. price ~~$24.95~~ $1.65



75-2738.
Pub. price ~~$24.95~~ $1.65



35-2678.
Pub. price ~~$30~~ $1.65



56-3586.
Pub. prices total ~~$26.90~~ $1.65



25-2164.
Pub. price ~~$25~~ $1.65



26-9408.
Pub. price ~~$40~~ $1.65



Softcover

40-5463.
Pub. price ~~$18.95~~



85-3697.
Pub. price ~~$14.95~~ $1.65



36-3137.
Pub. price ~~$30~~ $1.65



36-8344.
Pub. price ~~$29.95~~ $1.65



05-2386.
Pub. price ~~$27.95~~ $1.65



26-0140.
Pub. price ~~$27.50~~ $1.65



66-8701.
Pub. price ~~$27.95~~ $1.65



46-1348.
Pub. price ~~$24.95~~



92-0291.
Pub. price ~~$25~~ $1.65



20-5436.
Pub. price ~~$34.95~~ $1.65



~~$27.50~~ $1.65



98-6607.
Pub. price ~~$24.95~~ $1.65



36-2600.
Pub. price ~~$34.95~~ $1.65



36-6076.
Pub. price ~~$29.95~~ $1.65



Exclusives

86-4751.
Prices total ~~$27.9~~

E BEST IDEAS...

ne most eautiful books!

60 BEAUTIFUL CHOICES!



48-6610.
Pub. price $30 $1.65



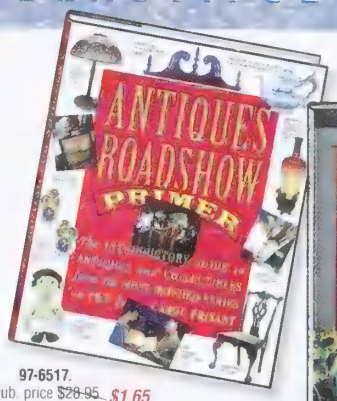
50-6106.
Pub. price $27.95 $1.65



15-8921.
Pub. price $30 $1.65



18-8458.
Pub. price $22.95 $1.65



97-6517.
Pub. price $28.95 $1.65



57-5010.
Pub. price $30 $1.65



76-5310.
Pub. price $29.95 $1.65



68-7040.
Pub. price $16.95 $1.65



58-8767.
Pub. price $25 $1.65



55-9204.
Pub. price $29.95 $1.65

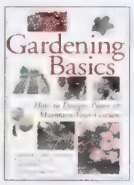
SAVE up to $126!



64-5642.
Pub. price $28 $1.65



56-7744.
Pub. price $24.95 $1.65



37-5093.
Pub. price $34.95 $1.65



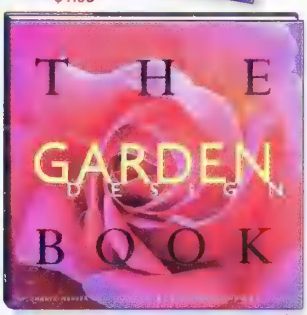
57-9319.
Pub. price $25 $1.65



23-4998.
Pub. price $34.95 $1.65



75-1201.
Pub. price $24.95 $1.65



03-4996.
Pub. price $50 $1.65



78-7654.
Pub. price $19.95 $1.65



36-5953.
Pub. price $30 $1.65



20-3421.
Pub. price $24.95 $1.65



47-9765.
Pub. price $35 $1.65



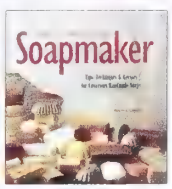
86-1260.
Pub. price $27.50 $1.65



56-2752.
Pub. price $15.98 $1.65



86-3140.
Pub. price $27.50 $1.65



25-1380.
Pub. price $27.95 $1.65

Steps to bring country home

Choose any 3 books for just $4.95. Send no money now. We'll bill you just $4.95, shipping and handling.

Browse through your free issue of the *Country Homes & Gardens*® Catalog, which ll receive about every 3 weeks (17 times a year). You'll find more than 100 terrific ctions on every subject from decorating and gardening to collecting and crafting. Each e will feature an Editor's Choice, a book of exceptional quality selected especially for Club nbers.

Order only the books you like. If you want the Editor's Choice, do nothing. It will be pped to you automatically. If you want a different selection, or nothing at all, simply mark r choice on the Reply Card and return by the date requested. Take your time looking at the ctions. You will always have at least 10 days to decide. If your Catalog arrives late and you ive an unwanted selection without having had 10 days to decide, simply return the book owe nothing.

Save with every book you buy. All you agree to buy is 2 books at low Club prices r the year. Plus, you earn valuable Bonus Points toward FREE books with every purchase make. (A shipping and handling charge is added to all shipments.) Your membership be canceled, by you or by the Club, once you have purchased your 2 additional books at regular Club prices.

Be assured that you've taken no risk. Your satisfaction is 100% guaranteed. If re not completely satisfied with your introductory books, simply return them. Your nbership will be canceled and you'll owe nothing.

Take the special Bonus Option: As a new member, you may select a 4th book at 50% off the publisher's price.

Photograph of chair by Eric Ross

Take any 3 books for just $4.95 from Country Homes & Gardens® Book Club

Country Homes & Gardens

YES! Rush me the 3 books I have chosen and enroll me as a member of Country Homes & Gardens® Book Club, billing me just $4.95, plus shipping and handling. I understand the Membership Plan and agree to buy just 2 more selections at Club prices during the next 12 months.

0-12

Indicate your 3 book choices below:

—	—	—

Bonus Option: Take a 4th book now for 50% off the publisher's price, plus shipping and handling. —

CT070-3-0

Name_____

Address_____ Apt._____

City_____

State_____ Zip_____

Do you have a telephone?
❑ Yes ❑ No

Have you purchased anything through direct mail in the past?
❑ Yes ❑ No

How do you pay for your mail order purchases?
❑ Cash ❑ Credit Card
❑ Check ❑ Money Order

#0030

©2000 Book-of-the-Month Club. All orders are subject to approval
Country Homes & Gardens® Book Club is a registered trademark of Meredith Corporation

Country Homes & Gardens® Book Club
Camp Hill, PA 17012-8823

THREE NEW LONDON SHOPS

To clip for your travel planning: a trio of stores—equally stylish but unalike—offer large and small furnishings along with decorating inspiration

By Christopher Petkanas









Scratch a Londoner and you are likely to find a design and domesticity addict, a voluptuary with an almost scary awareness of bed-linen thread counts, the cuts in a crystal champagne flute, the roll of a sofa arm. If there is a greater pastime for people in the English capital than ratcheting up the aesthetic and comfort levels of their homes, it would be hard to name it. Did somebody say cozy?

Three new London shops indulge the house-proud with room settings accessorized down to the bedside water carafe. Folded into an 18th-century terraced house, Nicole Farhi Home speaks the same language as the designer's fashions, which are known for their simple lines, rich materials and textures, and muted colors. Felted wool blankets threaded with rubber, silk organza bed throws and slate placemats are faithful to a palette that never strays far from gray, brown and cream.

As in Farhi's recently opened New York City store, the airy all-white rooms are sprinkled with vintage pieces—an African stool here, a leather club chair there. But the designer vows never to submit to the tyranny of seasonal collections. Everything here is "beyond fashion," she says.

Caroline Charles is another fashion designer who has heard the call of home, and her eponymous shop has an old-new mix similar to that of Farhi's. The difference is that Charles plays the cosseting card. For those who have never >

Nicole Farhi Home has a permanent collection of limited-edition furnishings—only the vintage merchandise changes. This page, clockwise from above: 20th-century French chairs, knitted leather floor pillows. Belgian linen sheets, cushion in antique kimono silk. Austrian carved chairs with embossed seats, 19th-century French oak table; new Anthony Bryant wooden bowls on top shelf. Nicole Farhi in her shop.

AT FIRST

YOU'LL WONDER HOW YOU LIVED THROUGH IT.

THEN YOU'LL WONDER HOW YOU EVER LIVED WITHOUT IT.



There's no getting around it. Remodeling your kitchen is bound to disturb the household routine. But with a Wood-Mode design professional helping to make things go smoothly, it'll be well worth it. Especially as you watch your perfect kitchen become a reality. For a free brochure and the showroom nearest you, call 1-800-635-7500 or visit us at www.wood-mode.com.

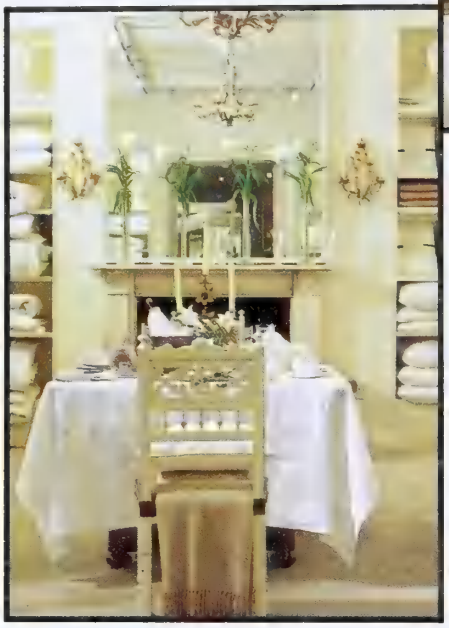
Wood-Mode
FINE CUSTOM CABINETRY

All Wood-Mode Cabinetry comes with a Lifetime Limited Warranty.









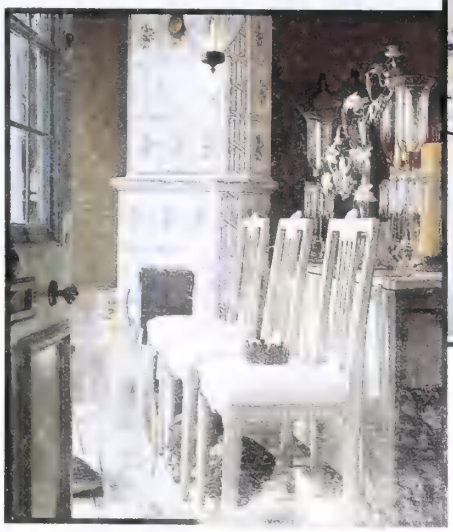
experienced the niceties of an English country house, the boutique offers a glimpse. Charles's own Egyptian cotton sheets strewn with watercolor roses share space with camel-hair blankets, antique sideboards and mirrors, and that forgotten item house-guests pray for, luggage stands.

Though Filippa Naess is an interior designer, fashion was also a factor in her decision to open Filippa & Co. The Stockholm-born Naess says the popularity of reproduction 18th-century Swedish furniture drove her to launch a shop for the serious antiques collector. Naess knew it was time to take up the cause of her country's decorative arts when she saw Gustavian chairs in an Ikea catalog. "My mission is to acquaint people with the real thing," she says. Mission accomplished.

Nicole Farhi Home, *17 Clifford St.; 44-171-494-9051.* ***Caroline Charles,*** *56-57 Beauchamp Place; 44-171-589-5850.* ***Filippa & Co.,*** *51 Kinnerton St.; 44-171-235-1722.*







Four views at top, clockwise from top left: Shop owner Caroline Charles. Lace canopy, embroidered bed cover. Brass cachepot as wine bucket, William Yeoward flute. Chenille throw, organza tablecloth. Three views, clockwise from above: Antique Swedish drop-leaf table, Swedish Gustavian and Empire sofas. Stovelike trompe l'oeil cabinet. Designer and antiques dealer Filippa Naess.

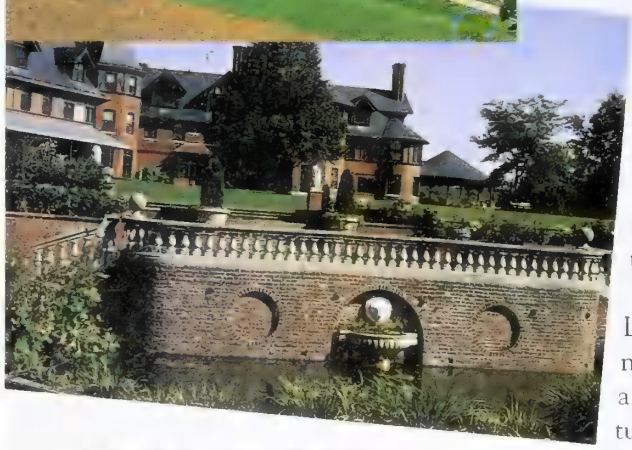

See how beautiful 60 can look?
See how invisible osteoporosis can be?
The fact is, if you're 60 or older, there's a nearly 1 in 2 chance you have osteoporosis, no matter how healthy you look on the outside. Because early on, osteoporosis is a silent disease, which means you may not see any signs. But eventually osteoporosis can lead to broken bones, or the disfiguring dowager's hump, unless you catch it early enough to try and prevent that.
Fortunately, there's a simple, painless exam called a Bone Density Test that can measure the health of your bones. Ask your healthcare professional if this test should be part of your health evaluation, like your mammogram and Pap smear. Because if your bones are thinning, there are treatment options that can help strengthen them and let you continue to lead an active, independent life.
Ask your doctor if a Bone Density Test is right for you.
993689(3)-04-FOS-CON
MERCK











BARN AGAIN

Built a century ago as a laboratory for agricultural experimentation, Shelburne Farms in Vermont now has a family-friendly inn. Come milk a cow, learn about conservation, or just enjoy the Arcadian scenery

By Lauren Picker

About seven miles outside of Shelburne, Vermont, it's time to break out the Froot Loops. Frustrated at being strapped in her car seat for the 300-mile drive from New York City, my two-and-a-half-year-old daughter, Livia, is flinging every toy and book I offer her on the floor. I reach for the miniature box of normally forbidden sugar cereal that I have stashed in the glove compartment for just such an emergency. Peace descends in time for my husband, Chris, and me to enjoy the drive over the winding dirt roads of Shelburne Farms, where we will be spending the next few summer days, slack-jawed at the sheer beauty of the place.



Vacationing with a two-year-old is, perhaps, a contradiction in terms. What Chris and I most need is a luxurious respite from the demands of work and parenting, not to mention such Sisyphean tasks as staying on top of the laundry. Still, we can't imagine leaving Livia behind. When a friend raved to us about Shelburne Farms—and the children's farmyard there—I called for information. On seeing the brochures depicting a storybook estate from the 19th century, the question was not whether we would go but how soon we could get there.

Once the country estate of Dr. William Seward Webb and his wife, Lila Vanderbilt Webb, Shelburne Farms is a 1,400-acre working farm, national historic site, and nonprofit environmental education center. Planned a century ago with the help of the father of American landscape architecture, Frederick Law Olmsted, it is also breathtakingly scenic—rolling hills dotted with grazing Brown Swiss cows, stunning vistas of Lake Champlain, the Adirondacks, and the Green Mountains. The Inn at Shelburne Farms, where we are staying, was the Webb family's expansive Queen Anne–style home.

A young host materializes the instant we pull up in front of the inn on what was once the carriage turnaround. Without batting an eye at the toy-strewn chaos of our backseat, he helps us transport our bags up a splendid oak staircase and into Overlook, a bedroom that is easily as large as the apartment Chris and I first shared as newlyweds. Like most of the 23 other guest rooms at the inn, ours has been restored to give visitors a sense of the chamber as it looked when the Webb family lived here. The floral wallpaper is a reproduction of the pattern that adorned the walls when it was Lila Webb's boudoir; a portrait of her hangs over the mantel. Livia immediately scrambles into a low-slung armchair that, I later learn, is >

Left, top to bottom: Dr. William Seward Webb, his wife, Lila Vanderbilt Webb, and family posed on the porch of their Queen Anne home, now the inn. Cows graze in sight of the Adirondacks. Children are encouraged to pet the animals at the Children's Farm Yard. Shelburne Farms sprawls over 1,400 acres. The inn and lily-pond walls are built of red brick. Right: The Oak Room, one of 24 guest rooms available at the inn.

Maintenance needs vary with different uses and driving conditions. See the Owner's Manual for more information. Impala and the Impala Emblem are registered trademarks and Chevy is a trademark of the GM Corp. ©1999 GM Corp. Buckle up, America!



UNTIL SOMEBODY INVENTS THE ZERO-MAINTENANCE CAR, THIS WILL HAVE TO DO.

We designed the new Impala to look after itself. So you can concentrate on a great drive. Standard features include long-life transmission fluid, battery-rundown protection, lubed-for-life chassis and extended-life engine coolant.* And it will go up to 100,000 miles before its first scheduled spark plug replacement.* In short, it was designed, engineered and built to be carefree. So relax. And rediscover the joy of driving. Call 1-877-4-IMPALA or visit chevrolet.com for more information.*

THE NEW CHEVY IMPALA

Let's go for a drive.

SPECIAL ADVERTISING AND PROMOTION OPPORTUNITY

House Beautiful Access Design

Access Design is a wonderful way to provide you with direct entrance into the world of design and designer services. By calling the center nearest you, you can find out about upcoming consumer days, designer referral services, floor sample sales and more!

Boston Design Center
Boston, Massachusetts
617-338-5062
Designer On Call Program

New York Design Center
New York, New York
212-679-9500

Decoration & Design Building
New York, NY
212.759.2964

Marketplace Design Center
Philadelphia, Pennsylvania
215-561-5000
Designer Referral Program

Miami Design District
Miami, Florida
305-573-8116

Design Center Of The Americas (DCOTA)
Dania, Florida
954-920-7997

Atlanta Decorative Arts Center
Atlanta, Georgia
404-231-1720

Decorative Center Dallas
Dallas, Texas
214-698-1300

Decorative Center of Houston
Houston, Texas
713-961-9292
Design Connection Referral Program

Michigan Design Center
Troy, Michigan
248-649-4772
Designer On Call Program

The Merchandise Mart
Chicago, Illinois
312-527-4141
Designer Referral Program

International Market Square
Minneapolis, Minnesota
612-338-6250
Designer Connection Program

Denver Design Center
Denver, Colorado
303-733-2455

Pacific Design Center
West Hollywood, California
310-657-0800 x220

Laguna Design Center
Laguna Niguel, California
949-643-2929

San Francisco Design Center
San Francisco, California
415-490-5800
Professional Designers Through Idea House

Seattle Market Center
Seattle, Washington
206-762-1200
1-800-497-7997
The Studio Referral Program

SPONSORED BY
BERGAMO FABRICS

original to the room—as are about 75 percent of the furnishings at the inn, many of them in their original settings. Best of all, there are lake views from every one of Overlook's leaded glass windows, which are thrown open to welcome the cool breeze off the lake. (There is no air-conditioning or central heating at the inn.) Apart from the disappointingly modern bathtub—I had been expecting something massive and claw-footed—I feel as though I have stepped into another century.

The prospect of getting back into the car and driving to dinner in nearby Burlington is about as appealing as skipping the evening meal entirely. But the restaurant at the Inn is booked solid (advance reservations are recommended). A woman at the reception desk suggests that we order a picnic, a service that is available from 10 in the morning until 10 at night for $12 a person. We collect our dinner and stretch out on the lawn, feasting on roast beef sandwiches and pasta salad with sun-dried tomatoes, artichoke hearts and feta cheese, green salad, pears, and chocolate chip cookies still warm from the oven. The sun dips behind the Adirondacks, turning the sky a fiery shade of orange. Already the serenity of the place is settling on me like a soft shawl. I could sit here forever.

Sitting, however, is not on Livia's agenda. We head up to the children's playroom, a slope-ceilinged chamber outfitted, if a bit sparsely, with generations of Webb children's toys. Two enormous 19th-century dollhouses—one structure is a barn, actually—dominate the space and Livia's imagination. She leans into one of the rooms and nearly disappears from view, looking like Alice during one of her growth-spurts in Wonderland.

The following morning, we barely manage to wolf down breakfast in the marble-floored dining room. Livia is itching to get outside into the crisp morning. Her instincts are good. At the edge of the lawn, a fox is dozing in the sunlight. We walk quietly in his direction, standing a few respectful yards back. "We don't want to scare him," I whisper to Livia, who is practically quivering with excitement. The fox opens his eyes and, utterly uninterested in our attention, languidly closes them again. Later, one of the inn staffers tells me that the fox has been a regular visitor for the past two summers. I silently commend him on his taste.

Our destination this morning is the Children's Farmyard at the Farm Barn, a magnificent five-story, stone-and-timber turreted structure that looks more like a château than a barn. Like most of the structures built between 1886 and 1902 at Shelburne Farms, including the inn, the Farm Barn was designed by architect Robert H. Robertson, who is believed to have met Dr. Webb while Robertson was designing railway stations for the New York Central. (Dr. Webb gave up the practice of medicine to go into the family railroad business.)

In its heyday, the Farm Barn, set about two miles from the house, included shops for blacksmiths, carpenters, painters, and managerial staff—not to mention stalls for eighty teams of mules and horses. The Webbs were serious in their ambition to create a "model farm," a concept that married beautiful design with up-to-the-minute technology that was applied to every aspect of farming from forestry to animal husbandry. Dr. Webb's pet project: the development of a new breed of workhorse that could also look stylish while pulling a carriage. The popularity of the "horseless carriage" put an end to his grand scheme, of course.

When we arrive at the Children's Farmyard, two baby goats, Sweet Pea and Sal, are out of their pens, cavorting on spindly legs, ears flopping. A young staff member helps Livia find the oblong plantain leaves sprouting up amid the grass and shows her how to feed them to the kids out of the palm of her hand. Another staffer encourages her to brush two sleepy piglets in a pen. Livia willingly pats a woolly ewe and her two lambs but it's Sweet Pea who has won her heart and she keeps running over to the grass to pull up plantain leaves for the kid. By the time "Chicken Chores" are over—during which time Livia finds an egg, then promptly tries to return it to the hen—my daughter is thoroughly exhausted. She had been looking >

forward to milking Granny, a Brown Swiss cow with soulful eyes. But when it is finally her turn (as the morning progresses, the farmyard fills with young children on a day trip), Livia is too intimidated by the sheer size of the cow and too tired to give it a try.

After lunch, I head downstairs for the "Tea Tour," an afternoon event intended to shed light on the history of the house and the family that lived here. The guide, a young woman who talks about Lila Webb as if she were a beloved great-aunt, tells our small group that construction on the house began in 1886, the year after Lila's father, the railway magnate William Henry Vanderbilt, died, leaving her $10 million. (Vanderbilt's male heirs inherited significantly more.) Though the family also owned a home on Vanderbilt Row in New York City, they spent much of the year in Shelburne. After Lila died in 1936, the Big House, as it was called, was used sporadically; the passage of time and encroaching nature threatened to overtake the red brick structure. By the late 1960s, Derick Webb, one of Dr. Webb and Lila's grandsons, was considering selling some of the acreage to a developer. As recounted in *The House at Shelburne Farms* by Joe Sherman, a book that is sold at the inn, along with postcards and an outstanding cheddar cheese from the farm's Brown Swiss cows, Derick's six children objected. Recognizing that the family estate was a rare gem, they forfeited their inheritance to preserve the landscape they loved. They formed Shelburne Farms Resources, a nonprofit group with environmental and educational objectives, in 1972. In keeping with the wishes of his children, when Derick died in 1984, he bequeathed his property and the buildings to the organization. Restoration work began on the house, which opened as an inn in 1987; a Mozart festival on the inn's south lawn has become an annual event.

Perhaps the most extraordinary thing about the inn is that it still feels like a home—albeit a rather grand one. Our first night, after Livia went to sleep, Chris went down into the library to read and relax. He brought his own book but was welcome to borrow from a selection of the numerous volumes on the shelves, many of them part of Lila's 6,000-volume collection. He was joined by another father who presumably did not want to disturb his little one's sleep with a burning lamp. Though most of the guests at the inn were couples, there was a smattering of families with young children in tow, including a couple and their toddler from Prague. And while the staff at similarly gracious inns might cast a wary eye on guests under age 12 (if they allow them at all), that is hardly the case here. When I chide Livia for standing on a chair in the reception area, one of the young staffers assures me that it's fine. Not once is she told, "Don't touch."

The child-friendly nature of the place is underscored at dinner during our second night at the inn. Because it is a beautiful evening, we request a table on the terrace, a spot that proves to be ideal not only because we have front-row seats at yet another glorious sunset but because Livia can get up in between courses and play on the lawn with two >



LUNEVILLE
Since 1728
Exquisite, Sophisticated And Oh So French!



Gallé
Libellule



Chanteclere Blue



Old Strasbourg Tulip

BLACHERE
GROUP
41 Madison Avenue, New York, NY 10010
For Dealer Locations or Brochure
Call: 800 641-4808
Or Visit Our Website:
www.blachere.com
Email: blachere@compuserve.net

other children she has befriended. The food is worthy of the setting. After salad with a maple ginger vinaigrette, Chris devours a black Angus tenderloin. I am equally pleased with my salmon and buttermilk mashed potatoes. For dessert, Chris and I spoon up velvety maple crème brûlée. Livia shares her cantaloupe sorbet, which tastes like the very essence of that summer fruit. As much as 70 percent of the produce on the menu is organic. What isn't grown on the farm is purchased locally and, failing that, regionally, depending on availability.

Had Chris and I been traveling sans child, we would have been perfectly content to stay at the inn, exploring the grounds, boating on the lake, playing tennis, or simply lazing in the Adirondack chairs on the lawn. Obviously, this would not fly with a very young child, at least not ours. Fortunately, Shelburne Farms is within easy driving distance of other sites and activities.

The next day we venture off to the Ben & Jerry's ice cream factory, forty minutes away in Waterbury. The highlight of the thirty-minute tour—at least by Livia's reckoning—is the free samples at the end. After a brief foray onto "Jerry's Playground," we head back to the inn, where the housekeeping staff has moved our bags to another room. When I had made our reservations, I had only been able to book Overlook for two nights. Guests, many of whom return year after year, tend to make their reservations well in advance and book specific rooms.

The Green Room is smaller than Overlook, but it also offers lake views and, this time, the enormous bathroom features a fantastic claw-footed tub and a small arched or "eyebrow" window, one of Robertson's signature design elements. But, as one guest observed in the journals that are placed in every room along with an invitation to share impressions, "We will never forget this wallpaper." Neither will I: White egrets and black cranes on a lavender background. Based on Oriental styles popular in the 1920s, it makes my head spin, and I am relieved I will only have to look at it for a single evening. I think for our next visit I'll request the airy Rose Room with the canopy bed.

After a quick bite at a local restaurant, we head for the nearby Shelburne Museum, which houses a monumental collection of Americana, as well as an assemblage of French Impressionist paintings, including works by Monet, Degas, and Manet. It's too hot—and far too late in the day—to visit every one of the museum's 37 buildings spread over 45 landscaped acres. We stick to a few sites that we know will appeal to Livia. We can barely tear her off the vintage carousel to see an enormous circus display and a restored steamboat.

That evening, as dusk settles, we head back to the Farm Barn, trudging up the hillside to a blazing campfire. Presented in partnership with Outreach for Earth Stewardship, campfires are one of Shelburne Farms' numerous environmental education programs. These programs and others like them are at the heart of Shelburne Farms' conservation-through-education mission. Most are geared for children and families though there are also a number of programs and workshops for adults and educators, including bird walks and courses in natural history. Tonight's topic: "The Unhuggables." Two educators lead a dozen or so families gathered around the campfire in games and songs about wasps, rattlesnakes, sharks, and other less-than-cuddly critters.

As the moon above the Farm Barn glows against the darkening sky, and a great horned owl flashes in and out of the woods, I am convinced that, at the very least, the experience of the past few days has strengthened my child's fledgling appreciation of animal life and natural beauty, an appreciation that will, I hope, last her a lifetime. Although the Webbs' "model farm" didn't work out quite as the Gilded Age couple envisioned, it surely remains a model in its own right. ■

Open from mid-May through mid-October, The Inn at Shelburne Farms has 24 rooms, 17 with private baths; rates range from $95 to $350 a night. For reservations, call the Inn at 802-985-8498. General information: 802-985-8686.







They say your home says a lot about you.

So how do you feel about

being called beautiful,

elegant and very chic?

Defining your sense of style is what decorating is all about. And a good place to start is with the floor. Because, even though this WundaWeve® carpet from Mohawk has borders, the options are truly limitless. Call 1-800-2-MOHAWK for a free Right Choice Carpet Guide. Or visit our website at www.mohawkind.com.

LOOK FOR THE MOHAWK FAMILY OF FINE CARPETS

ALADDIN . HORIZON . WORLD . GALAXY . WUNDAWEVE

CARPETS BY

MOHAWK

Mohawk makes the room.

THE ODD COUPLE

A thoroughly modern addition to a staunchly traditional house works surprisingly well

By Dale Mackenzie Brown

At first glance, the house, which is set amidst tall trees in the rolling Lovettsville, Virginia, countryside, appears to consist of two disparate parts, one Federal, the other contemporary. The clapboard main section—complete with front porch, six-over-six windows, dormers, and stone chimney—evokes an earlier age of snug low-ceilinged rooms, while the modern wing on the southeast corner exemplifies today's spacious, light-filled, sharp-edged architecture. Proud of itself, this addition wears a coat of bright barn-red paint. A black metal-wrapped chimney rises at the side, a midnight blue hanging stairwell protrudes at the rear, and floor-to-ceiling fixed glass panels are slotted into the front and back. Yet, thanks to Robert M. Gurney, the Alexandria, Virginia–based residential architect who designed the self-assertive extension, this marriage of past and present works perfectly.

The owners of the house had originally intended that Gurney renovate an existing two-story extension tacked on sometime this century—long before the couple bought the property in 1994. Though it contained a TV room, study, and upstairs bedroom, it was dark, cramped, and much in need of repair. Gurney proposed that it be torn down and replaced.

In designing the addition, which comprises a large ground-floor living area and a second-floor master bedroom suite, Gurney took his cue from the existing house, which had begun life as a one-room log cabin in the 18th century, grown a story in the early 19th, and then expanded further in the 20th. He felt the new wing should reflect this evolutionary history—a further step in the well-established process of transformation and change.

For budgetary reasons, Gurney preserved the original stone foundation, but this imposed space constraints. To free up precious square footage, he devised the addition's most strikingly contemporary feature: the staircase, clad in diagonal clapboard, that hangs on the back of the structure. Still, he was determined that however modern the extension might be, it should have some design and material elements in common with the main house. Thus the new gabled roof and shed dormers have lines that match the old, and both are covered in standing-seam black metal; the wing's exterior claddings—clapboard on the lower half, board and batten on the upper—are those of the old building; and the new double-hung windows are compatible in size and proportion with existing ones.

The net effect? Old and new complement each other but contrast sufficiently to energize and revivify the house as it boldly enters its third century. ■









The house as it was (top right) before the addition (center and bottom right). Floor plans show the living area, two-story hall leading to a hanging staircase, and master bedroom suite. The log cabin from which the original house sprang can be seen in the room next to the kitchen at the rear right of the first-floor plan.

Now There's A Refrigerator That Fits Precisely Into Your Renovation Plans. Introducing The Monogram Bottom-Mount.



Monogram. The 36-Inch True Flush Refrigerator.

If you long for the flush look in refrigeration, know that there's a new standard. True flush exterior with unmatched interior design. It's the new Monogram.

True flush means Monogram lines up evenly with your cabinet faces. The leading brand protrudes 3/8-inch or more. The look is sleeker and more built-in, whether it's stainless steel or customized to match your cabinets.

Monogram's true beauty, however, lies behind those flush doors. Gallon door bins, spillproof split shelves and sealed snack pans give you new storage flexibility and capacity. Full extension slides in both compartments plus tough Lexan® windows on bins offer access others simply cannot equal.

And every appliance in the Monogram Collection℠ has a feature no one else can offer. GE's reputation for quality service and a unique program of customized services. Visit us at www.ge.com or call 800.626.2000 for our brochure and the dealer nearest you.

GE

Monogram®

We bring good things to life.



KNOW MORE, CALL YOUR DESIGNER OR 1.800.DON IA DONGHIA 1999. ALL DESIGNS PROPERTY OF DONGHIA. MEMBER, FOUNDATION FOR DESIGN INTEGRITY

House Beautiful
MARCH 2000



WON'T YOU JOIN ME?

I am definitely not a technocrat. It took me a long time to switch from my manual typewriter to an electric, and even longer to let them move an iMac into my office, but this Christmas I actually gave my wife an iBook with a wistful message: "Are you ready to move into the next millennium with me?" Actually she was ready long before I was, having pointed out that a computer would help us keep up with our far-flung relatives and friends, not to mention our stock portfolio and the best air fares to Europe.

Probably some of you are kindred, non-technocrat spirits, which is why we have just spent the past several months in a major redesign of the magazine's Web site, www.housebeautiful.com. I think you are in for a pleasant surprise should you decide to visit us there. We are truly user-friendly now.

I know tens of thousands of you already have been logging on to "Ask Peggy" to get answers to your decorating questions, or to the House Beautiful interactive site, where you can try out creative ways to redo your kitchen. House Beautiful editor Margaret Kennedy, along with our art director, Andrzej Janerka, have been working with the team at women.com to create our redesigned site. There you will find enriched material on decorating and architecture and a chat room where you can compare your home-oriented ideas with like-minded people.

We post constantly updated tips on decorating from House Beautiful's stable of design stars, all the latest designs from our Style Beat editors, and a survey of the best in domestic architecture as reported over our magazine's 103-year history.

You could start by taking our style quiz to find out where you fit into the decorating universe (it's fun), you could let us poll you on what your biggest decorating dilemma is, or simply sign up for our new Web site newsletter.

Our address again is www.housebeautiful.com. Do join me as I move into this dazzling new world.

Louis Oliver Gropp

EDITOR IN CHIEF

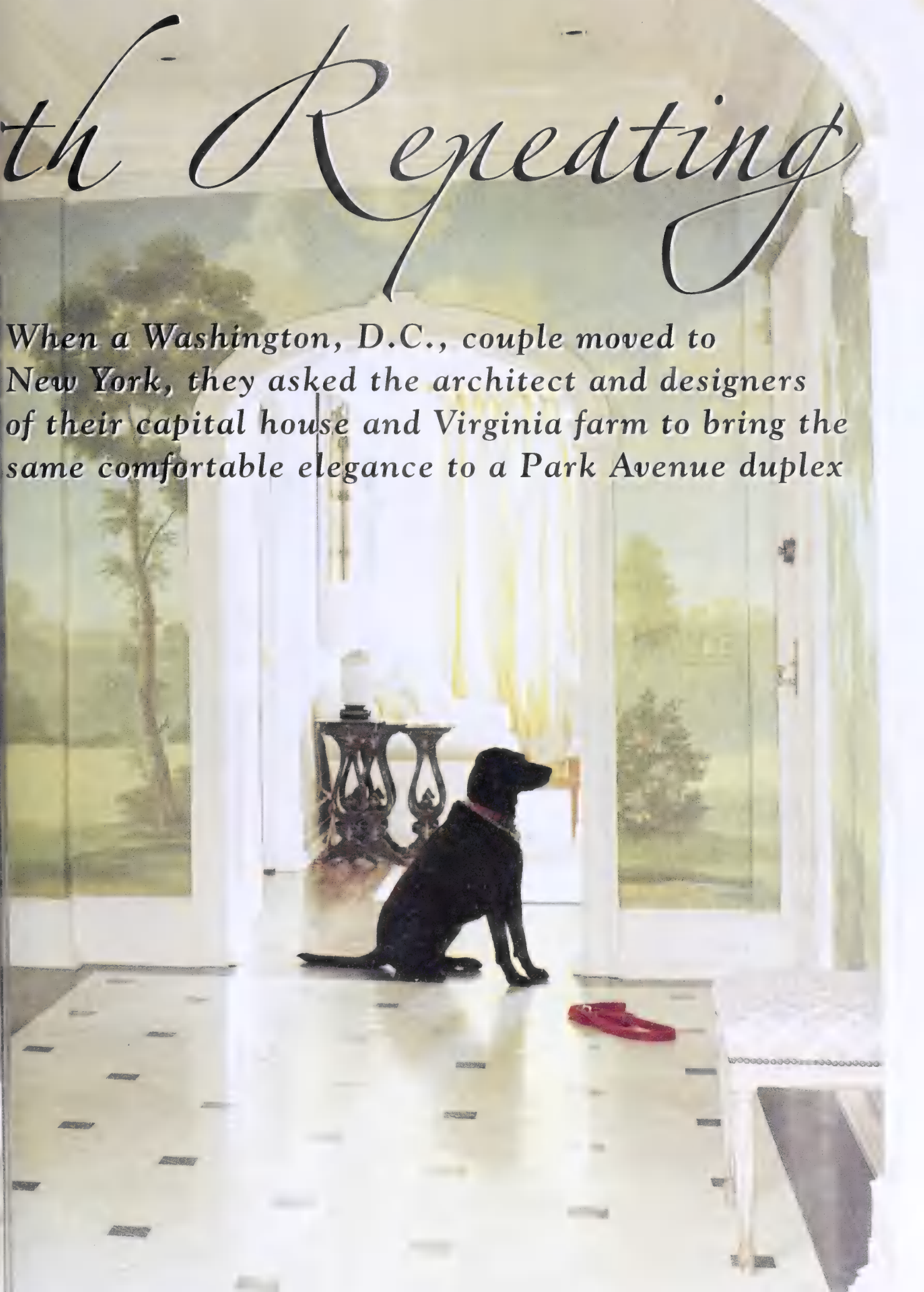
A Style Wo



Chloe, the family's black Labrador, waits expectantly at the very spot where the hostess receives her guests. Artist Robert Jackson painted sylvan murals that evoke the owners' former retreat near Middleburg, Virginia. Console and mirror are 18th-century French.

th Repeating

When a Washington, D.C., couple moved to New York, they asked the architect and designers of their capital house and Virginia farm to bring the same comfortable elegance to a Park Avenue duplex





The living room's open southern exposure with views of the midtown Manhattan skyline is accentuated by sunny Cowtan & Tout silk taffeta curtains (right), brought by decorator Ann Andrews from the family's old house in Washington. So was much of the upholstered seating, including the sofa re-covered in a pale yellow cotton from Carlton V. The flower-strewn ivory-ground Aubusson carpet from Stark, a limestone chimneypiece from Holly Hunt, and an antique Provençal commode shimmer up the unpretentious charm of the French country style. Above: [illegible] archway connecting the [illegible] and entry hall, a table [illegible] from a giltwood French [illegible]



By Martin Filler
Photography by Fernando Bengoechea
Produced by Sarah Kaltman Cantor

Moving to a new home hundreds of miles away can offer the perfect pretext for striking out in a different decorative direction: why not respond to a new climate and local style, or even the impulse for something fresh and untried. But when a high-powered professional couple in Washington, D.C., was offered New York jobs they couldn't refuse, the biggest wrench for them and their two school-age children was leaving behind their beautiful houses in the capital's Embassy Row section and the Virginia hunt country near Middleburg. Both had been decorated by Washington designer Ann Andrews and antiques dealer Bobbi Smith, who know the busy but antiques-loving couple's taste to perfection. The results were inviting, comfortable interiors that put family life first and yet were stylish and sophisticated. Small wonder that the family wished they could take it all with them, and that's just what they attempted to do.

Looking for a Manhattan apartment, the husband and wife insisted on a working fireplace and outdoor space as two non-negotiable amenities from their previous way of life. After rejecting a number of flats, the couple—she is a publishing executive, he a lawyer—were shown a Park Avenue duplex with the required hearth and a terrace encircling the upper floor. Though the apartment has an unobstructed southern exposure and a good-sized living room, it was a gloomy warren of small spaces. The couple, however, could see its potential. "I loved the apartment immediately," says the woman of the house.

The new owners called in Washington architect Walter Lynch, with whom they had worked on their previous residences. To his amazement, Lynch found that the ceilings of the circa-1920 apartment had been dropped a foot below their original height. The layout also made no sense, so he combined several small rooms into larger ones and rearranged the sequence of spaces. He devised a series of Colonial Revival archways, most notably between the dining room and family rooms, that give architectural unity and carry the eye up to the restored high ceilings. The detailing is so well executed that people are surprised to learn it is not original to the building.

"I wanted a very elegant apartment," says the wife, "but I also wanted people to feel comfortable as soon as they walked in. I had the feeling that we would rarely use a really formal dining room for family dinners, but we do a fair amount of entertaining, and the flow has been fabulous." So are the guest lists, which lately have included author-anchorman Tom Brokaw, cosmetics tycoon Leonard Lauder, and editor Tina Brown.

But this is also very much a family home, with a relaxed air that owes much to antique French country pieces that are fine but not precious, and fabrics and floorcoverings that are forgiving of the children and their dog. The stairway is carpeted with a spotted pattern—Stark's Leopard Rose—that is perfectly paw-proof. And to make the transition to a new city more bearable, both boy's and girl's bedrooms faithfully replicate their old ones. A final grace note was provided by the Washington-based muralist Robert Jackson, who has done scenic backgrounds for Blair House, residence for presidential guests. To remind the family of their idyllic summers in the Virginia countryside, he painted the entry hall with romantic scenes that depict their old farm, wrapped in the soft haze that accompanies all happy memories.

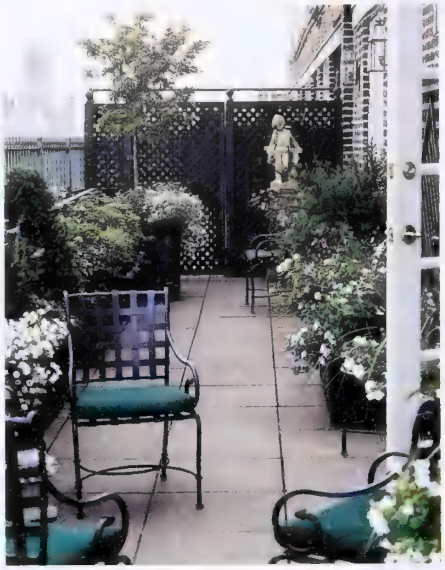
Chosen over the years by Washington antiques dealer Bobbi Smith, French furniture of several 18th-century styles mingles in the dining room (opposite) with the familiarity of old friends. Washington architect Walter Lynch geared this space to the entertaining needs of the woman of the house, whose professional life can dictate anything from a sit-down dinner for thirty to a party for 200. Around the Directoire country table, painted Louis XV chairs upholstered in Scalamandré silk damask. French linen rug by Saxony.







Architect Walter Lynch's masterstroke was the archway motif he used throughout the apartment. The series of three arches that open between the family room and dining room, allowing them to be used as one space for big dinners, were inspired by the gallery of The Mount, Edith Wharton's house in the Berkshires. Air-conditioning ducts and other utilities are concealed within the two central pilasters. Walls and sofa are covered in Asticou toile from Jouy by Osborne & Little.





A luxurious private refuge includes a canopy bed (right) with embroidered tester from Chelsea Editions and upholstered headboard from Pierre Frey. Curtains of Tulip Bowl chintz by Clarence House cover from the family's Washington dining room. Above: The walls of the daughter's bedroom are covered in a pink-and-white striped Ralph Lauren Home Collection wallpaper. Top: The glamorous terrace was landscaped by Mary Ro[illegible]mith

FOR MORE DETAILS, SEE LEADER INFORMATION



COURTING CONTRAST

Betty Jane Bart, a dealer known for Baroque pieces, prefers to live with a light mix of centuries and materials

By Elizabeth H. Hunter
Photography by Thibault Jeanson Produced by Carolyn Englefield



Betty Jane Bart (above) in her Manhattan shop. Behind her is a palatial birdcage. Many of Bart's customers come to her for flamboyant pieces like the gilded Spanish frame above her living room mantel (right) as well as for monumental furniture like the 17th-century double cupboard in the corner. But to live with, Bart finds herself drawn to 20th-century pieces like this Art Deco gilt metal and glass coffee table. Régence [illegible] chairs, 18th-century berg[illegible] chair are all French. S[illegible] curtain fabrics, Rogers







In Betty Jane Bart's antiques shop, jewellike chandeliers cascade in quantity, but this painted Empire masterpiece from Austria (opposite) hangs alone in splendor above a glass-and-steel campaign table in her dining foyer. Neoclassical chairs are 18th-century Italian. Above: Tall, dark paintings—two flanking the library door, one above the fireplace—make a major contribution to the European atmosphere of Bart's apartment. Above right: In the library, the walnut draw table and straight chair are both 17th-century Flemish. Bound volumes of The Connoisseur *fill the top shelves, lit by brass spotlights.*

FOR MORE DETAILS, SEE READER INFORMATION



"Walking into any flea market is exciting," says Betty Jane Bart, an antiques dealer in New York. "All the wonderful things I may find!" Bart's many repeat customers feel the same shiver of anticipation about her shop. The stock turns over so quickly that even regulars cannot predict everything they will see in her 400-square-foot sliver of space on Manhattan's Madison Avenue. They expect whimsical painted Spanish headboards and exuberant Italian tables, Bart's usual fare, but they also count on surprises from her frequent trips abroad scouring fine antiques fairs as well as roaming the countryside in France, Spain, and Portugal.

Abundance is part of her crowded shop's appeal to customers, but at home Bart wants to live another way. "All day I sit with antiques piled around me," she says. "When I go home I need space." She has decorated accordingly, installing her most treasured possessions in an open, airy apartment. White walls, natural linen upholstery, and neutral sisal rugs show them off to best advantage. And although the 17th century is her favorite period, she keeps the massive early tables and cupboards in gleaming walnut to a minimum."You can very, very quickly overdo it with heavy brown furniture," she says.

"I like the masculine quality and architectural presence of 17th-century pieces, and the fact that they're not grandly formal," says Bart, attributing her taste to growing up in Antwerp, a font of Flemish decorative arts. She mixes in pale painted furniture—often neoclassical French and Italian chairs—for dramatic contrast. Joan Schindler, a friend and decorator who helped Bart remodel her apartment, found a 19th-century glass-and-steel dining table. "Betty had tried a couple of really dark pieces," says Schindler, "but the campaign table lightens things up."

Bart demonstrates the value of contrasts—light and dark, paint and wood, old and new. She points to a tapestry pillow on a linen-covered sofa: "I love the worn against the crisp. If all the fabrics were old, the room would look dusty."



Old linens, like these on her bed, always beckon Betty Jane Bart at flea markets. She made the four-poster frame from supports that carried a statue of the Virgin in Italian religious processions during the late 18th century. "Of course the platform for the statue was much smaller than a mattress," explains Bart, "so I had new side rails made." Armchair and bedside stool (far right) are Flemish, screen is French. Sisal, Mischa Carpet.





Boston Uncommon

Although it had an extraordinary terrace, the apartment was an undistinguished box. But that didn't faze designers Lee Bierly and Christopher Drake, who created a home that is contemporary in comfort but classical in spirit



Opposite: French limestone in a traditional truffled pattern paves the foyer, where the walls are painted and glazed to mimic stone. Iron armchair by Gregorious Pineo. Above: Lutyens bench by Andrew Crace, J-Art Iron upholstered seating, oval-backed iron chairs by Rose Tarlow-Melrose House.



By Christine Pittel Photography by Sam Gray
Produced by Elizabeth Mayhew

Elaborate crown moldings and lofty 14-foot ceilings were what Lee Bierly and Christopher Drake had in mind when they went apartment hunting. The Boston-based designers appreciate elegant proportions, classical symmetry, and unruffled restraint. They didn't really expect to be interested in a new condo that was just an ordinary white box still littered with sawdust and Sheetrock, but when they stepped through the French doors onto the terrace, they were thrilled. There, right in front of them, stretched one of Boston's great views—the Public Garden, with its flower-rimmed paths and venerable swan boats paddling across the pond. And the terrace itself was big—1,500 square feet—which presented all sorts of possibilities. "Chris and I sit on several boards and we often entertain," says Bierly. Already they could envision candlelit dinner parties for dozens of guests under the stars. "It's rare to find a private outdoor space this big in downtown Boston," says Drake. "Besides, who could resist the opportunity to plan a garden from scratch?"

So instead of starting the decorating scheme with a rug or a favorite fabric, they began with the garden. Drake enrolled in a class in landscape design at Harvard, and Bierly pulled out snapshots of all the important gardens they had visited over the years in England, Italy, and France. Working with landscape architect Keith LeBlanc, they divided the terrace into outdoor rooms defined by [illegible] hedges in planters and obelisk-shaped topiaries, with gracious allées leading to intimate [illegible]. Yew, azalea, and rhododendron ensure that the garden looks invit-

A Portuguese needlepoint rug from Stark carries a few flowers into the living room, where symmetry prevails. A pair of Billy Baldwin slipper chairs upholstered in Bentley Ticking Stripe by Brunschwig & Fils flank an original Syrie Maughan sofa. The center pillow is covered in Cowtan & Tout's Langdon House Stripe. More pairs on wall above: landscapes bracketing a Matisse lithograph.



Lee Bierly and Christopher Drake gave stature to the fireplace with an antique limestone mantel (top left) from Danny Alessandro, Ltd. It was properly installed in the French manner, with a facing of imported French briquettes. Above right: In the dining area, antique Swedish chairs surround a glass-topped stone table. The lantern was originally an exterior light. Silk Stripe curtains from Rose Cummings. Above left: Books are covered in parchment—less jarring than jackets.

ingly green all year long, and flowering plants are limited to those with white blossoms. "Because we're away all day, we decided to make it a moon garden," explains Drake. "The light from the evening sky bounces off the white flowers and gives the terrace a dreamy glow."

Enchanted with their outdoor space, they elected to bring some of its elements indoors. Garden ornaments poised on pedestals mark the entrance to the dining room and disguise the fact that it is merely an alcove off a conventional L-shaped living room. Stone pavers lend an instant sense of age and individuality to the formerly drab foyer, where a 17th-century Flemish tapestry fragment hung floor-to-ceiling presents a hand-stitched version of a leafy glade. A lattice-back iron armchair seems to have migrated from some French orangerie. "The lines may be Louis XV, but the chair is really a piece of garden furniture that makes the room feel much less formal," says Bierly. "We try to be classical and adventurous at the same time."

To create the impression of notable architecture where there was none, the designers applied distinctive moldings. Confronted with the banality of four blank walls, they added built-in cabinets and bookshelves. The palette, both indoors and out, is a soothing combination of pale neutrals and cool greens. "We walked through Versailles with our Benjamin Moore paint chips," Drake remembers. "On a rustic wooden shed covered in trellis near the Trianon, we found our sage green." Now this color, on the walls in the guest bedroom, turns a small space into a verdant bower. The master bedroom reverts to quiet ivories. The monochromatic walls, floor, and bed hangings are restful to the eye, offering all the comforts of a cocoon. "We instinctively stay away from the kind of fabrics that can overpower a room," says Bierly. Mirrored furniture adds a touch of glamour. In these graceful, understated rooms—as in the garden—there is always something to catch the light.









he guest room's white furnishings include a chest the esigners painted and rubbed to simulate age. Opposite, clockwise om top left: An antique Swedish armchair upholstered in Fortuny abric, creamware, and a vintage Swedish clock create a graphic mposition. A sea horse weathervane in its new home. This old chest as repainted and gilded. Mercury beckons at the end of one allée.





The mirrored chest in the master bedroom was made by Campbell Custom Glass, a Los Angeles company that produced many pieces for Hollywood stars back in the 1940s. Also chosen to capture the light are an English bull's-eye mirror, Venetian glass candlesticks from Takashimaya, and silver accessories. Opposite: A tall, tailored canopy accents the vertical and makes a standard ceiling seem higher. Diana Taffeta bed hangings and valance from Henry Calvin. Another gleaming element is the collection of mercury glass on an antique tea table at the bedside.

FOR MORE DETAILS, SEE READER INFORMATION



By June Kuri Photography by Paul Whicheloe Produced by Elizabeth Mayhew and Frouwkje Pagan

LET'S PLAY GEORGE WASHINGTON



When Susie Hilfiger dreamed up a Mount Vernon playhouse for a Greenwich Connecticut, showhouse, she wanted nothing less than exquisite authenticity– from the roof shingles to George and Martha's scaled-down chairs and fire bucket



Only [illegible] could sweep up to this handsome little whimsy (top), which rose—for only a month—on the back [illegible] Tomes Higgins Designer Showhouse. On the cupola turns the "Dove of Peace" weathervane, replicated d[illegible]rivers. Yes, the real Mount Vernon is asymmetrical. "But children like symmetry," says its architect, Allan Gr[illegible] the father of [illegible] and author of George Washington Architect *(Andreas Papadakis), who included the plantation i[illegible]tor, dining [illegible], bedroom, and kitchen-scullery plus center hall. Above: The piazza lacks only a view of the Po[illegible] Opposite: Every roof shingle was cut by hand, and the exterior wood cladding simulates stone, as does its prototyp[illegible] Not doors are fine for kids; grownups have to stoop to enter but can straighten up inside.*



Call her a Medici of the miniature. Or an enthusiast who can make a vision come true—and knows just the experts to do it. For Susie Hilfiger, owner of the Greenwich, Connecticut, and Nantucket children's shops named Best & Co., and wife of fashion designer Tommy Hilfiger, this extravagantly detailed playhouse grew out of her passion for Mount Vernon itself. "I've been there six times, I've taken our four children. It's so important for children to experience history. That's why we furnished the playhouse with pieces like those the Washingtons actually owned, whether real Canton china and antiques, which we bought, or General Washington's traveling trunk, which we had copied," she says.

The result is a little marvel of Americana. Stand up in the nine-foot-high center hall, paneled in faux-grained wood, and there before you is the key to the Bastille that Lafayette gave Washington—or, rather, its clone. To the right (please duck), the homey parlor is painted Prussian blue, the very color, thanks to paint chips supplied by Mount Vernon, that George chose in 1787. Oil portraits of the family and a manor house—superb copies of prized originals—make the family seem present, as if the father of our country had just stepped out after helping his stepchildren build that house of cards on the table. Grownups, as they should, feel awkwardly enlarged in these downsized spaces—"just like Alice in Wonderland!" says Hilfiger with delight.

Here, as in Mount Vernon, the crowning architectural glory is the beautiful neoclassical dining room, painted in two rich greens, with its huge (relatively, that is) "Venetian" window and delicately garlanded coved ceilings. The table is set for the dessert course, with candied fruits on the mirrored plateau. "I would have the whole executed in a masterly manner," wrote Washington in 1776, eager to reflect in this room the new styles of the time. It took him twelve years to complete. Yet Hilfiger's masterly builder, Jeff Reilly, executed the entire playhouse in three months, and Hank Cochran of John Rosselli Antiques scoured the nation for period furnishings.

Never mind that at the last scrambling minute hurricane Floyd howled into town: Work went on by floodlight under a tarpaulin. On opening day of the showhouse, all was ready. And a month later, the entire intricate puzzle was taken apart, to be put into storage. What is the future of the Mount Vernon playhouse, on which so much artistry was lavished? Hilfiger isn't yet sure. "I'd like the Smithsonian to have it," she says wistfully. "Or Mount Vernon itself. I want children to enjoy it and learn to love George Washington."





Clockwise from top left: Canton china on scullery shelves. From carved overmantel to leather fire bucket, the parlor fireplace is a tour de force. Don't topple that house of antique cards between windows. Washington as a young soldier. Playful touches include wee chairs and antique tea set. Imagine who slept here, under an 1812 candlewick spread. Washington's trunk reproduced. Among superb replications by John Rosselli Antiques: the President's Sheraton dining chairs, to two-thirds size. Also copied, the real sideboard's knife boxes.



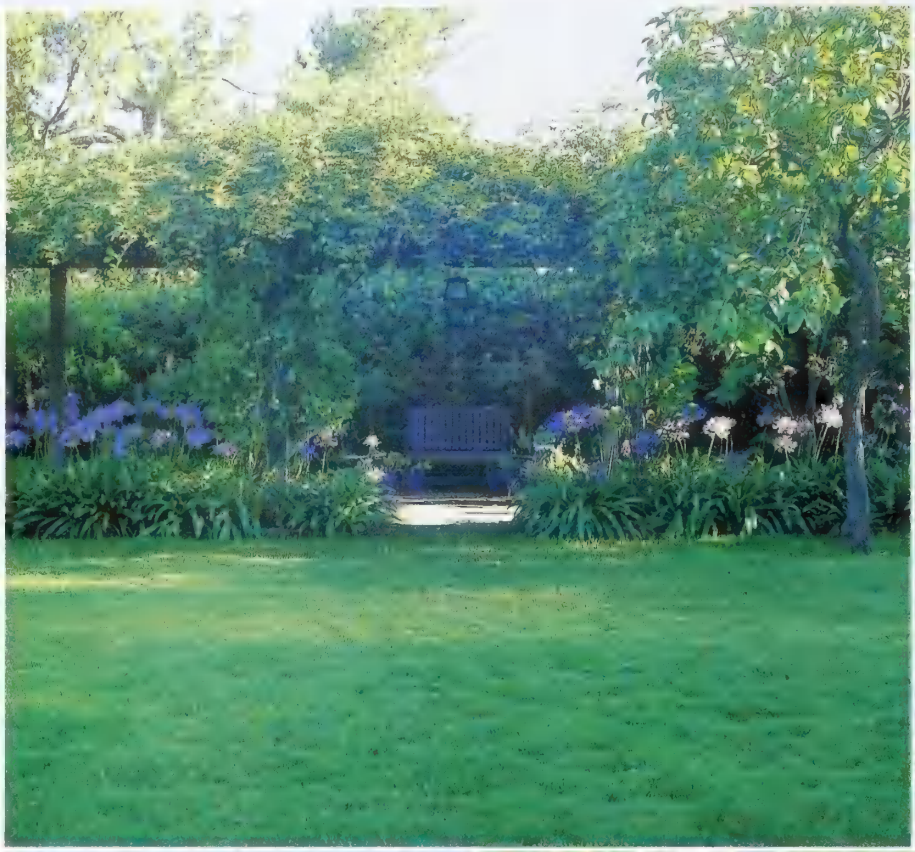




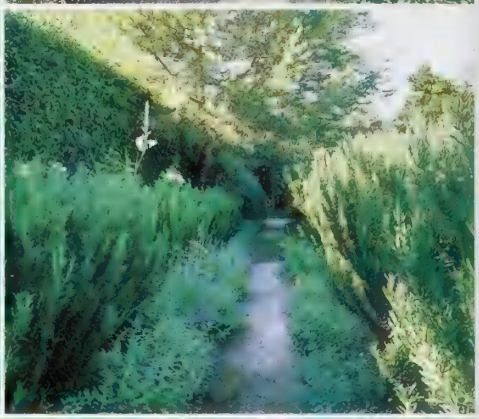
















Divide & Conquer

When designer Nancy Goslee Power created outdoor rooms in a California garden, she made it seem much larger than it really is

By Susan Heeger Photography by Sandra Ivany

Elana Donovan re[illegible]laces to go" in her Montecito garden, and because paths are one of Nancy Goslee Power's favorite ways to dr[illegible], designer and client were obviously well matched. Opposite: A walkway between beds of agapanthus blooming in the [illegible]ade of the pergola. Above, clockwise from top left: Power stationed a bench under the pergola for the best view, a[illegible] lawn, of nearby mountains. Earthen path in the secret garden. Layered hedges of laurel, rosemary, and nepeta. P[illegible] stand in beds of germander. Evergreen clematis and 'Iceberg' roses festoon the house.



When they first saw the cottage in Montecito, a posh enclave near Santa Barbara, Bill and Elana Donovan weren't shopping for a house. They already had one, north of San Diego. But their seven children were grown and gone, and the cottage, discovered by accident during a leisurely afternoon drive, presented itself as a romantic retreat. Suddenly, remembers Elana, "There was this sweet place, glowing pink in the setting sun, poetically shaded by an old cedar. And Bill said, 'Let's buy it.'"

Like several others on its lane, the English-style cottage had been designed by Harriet Moody, who with her sisters Brenda and Mildred built 35 such small-scale gems in Montecito in the 1930s.

Aside from paint, the house the Donovans bought needed little to make it cozy for weekend visits. Its landscape was another story. Fenced with pickets too low to provide privacy, the one-acre lot was nothing more than a series of lawns around the house. "I see no point to a plain grass garden," says Elana, who delights in paths that disappear around corners, gates that invite peeking, flowers sprawled against hedges. Nancy Goslee Power, the Santa Monica–based garden designer brought in to redesign the property, recalls its "lack of mystery and enclosure. One glance, you saw it all." Paradoxically, the garden's openness made it appear small. "The more you divide a space and define it," explains Power, "the larger it seems to grow."

Elana admires English gardens like Hidcote, with its progression of outdoor rooms, and together she and Power decided how to divide this garden. They identified four potential open-air rooms: a small space between house and street for a secret garden; a stone terrace behind the kitchen to be enlarged for dining; a rear garden centered on a multi-trunked Australian tea tree; an elevated lawn on the east side of the house. To give these rooms maximum privacy, Power planted a hedge of fragrant sweet bay along the front of the property. Then to define each area she used flower borders, strolling paths, and layers of smaller hedges—rosemary, tobira, compact myrtle—against the perimeter hedges. Like an artist's shading, these elements create a feeling of depth.

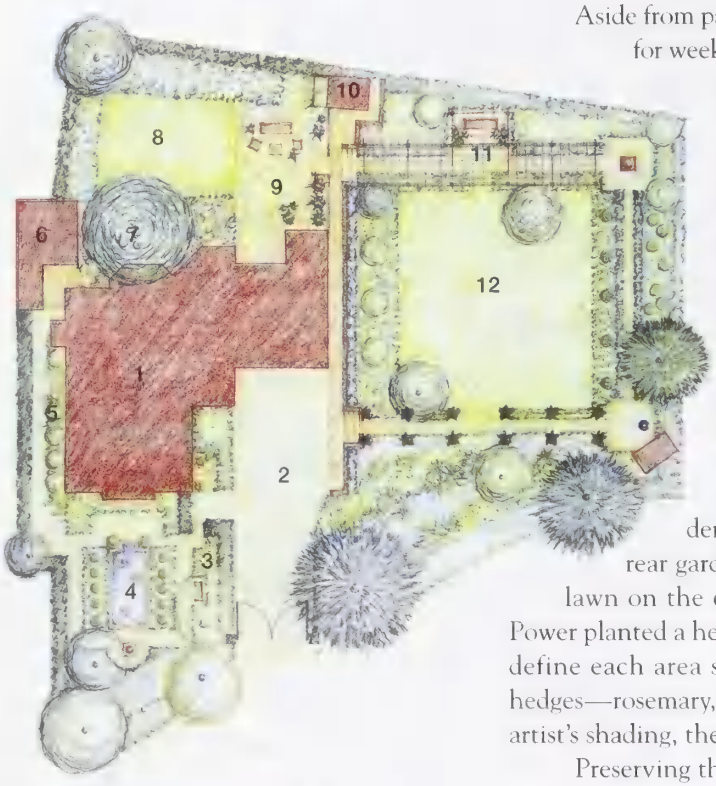
Preserving the square east lawn, Power framed it with clipped rosemary and a straight walk that unrolls along its edge and runs through a sequence of perennial beds: bearded iris amid old roses; a hot-colored border of sun-loving Mexican marigolds, birds of paradise, and pride of Madeira; shade-tolerant agapanthus and acanthus under the pergola Power built on one side of the lawn. She likes pergolas for the height and depth they provide, and because a mix of open and enclosed spaces also makes a garden feel larger. Finally, to keep this flower-filled room from becoming "too sweet," Power installed a double row of potted, fleshy-leaved agaves along the path from the driveway—a classic way, she says, "to add an architectural edge."

The sweet bay hedges create a secret garden between living room and street in an area once completely visible to passersby. Inside the intimate space, creamy pink 'Gruss an Aachen' roses bloom on either side of a lily pond. An earthen path runs around the pond's perimeter, then along the side of the house through borders of more soft-colored roses to the back. Here the gnarled tea tree, the finest specimen on the property, shades a tiny lawn and the dining and lounging terrace.

To furnish the terrace, Elana scoured flea markets and antiques shows for deep, comfortable chairs of rattan and wicker in keeping with the style and period of the house. Power did the same with plants. She preserved old trees—a cedar, an olive, a persimmon, a magnolia, and several oranges—and chose flora popular in California in the 1930s. "The combination of roses, citrus, agaves, and exotics appealed to Californians back then," says Power. "Many residents had newly arrived and the plants offered a lush, romantic contrast to the wintry climates they had come from."

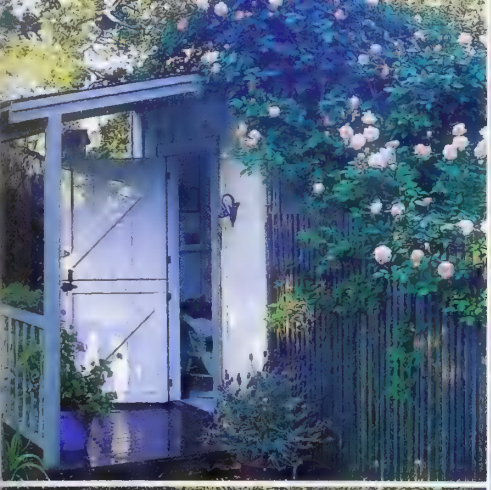
Power's vision of a bygone California makes a major contribution to what Elana calls "the special magic" of this center for so many garden dinners, where her grandchildren, armed with flashlights, have flown like fireflies among the hedges. "There is so much to explore," she says. "So much richness."

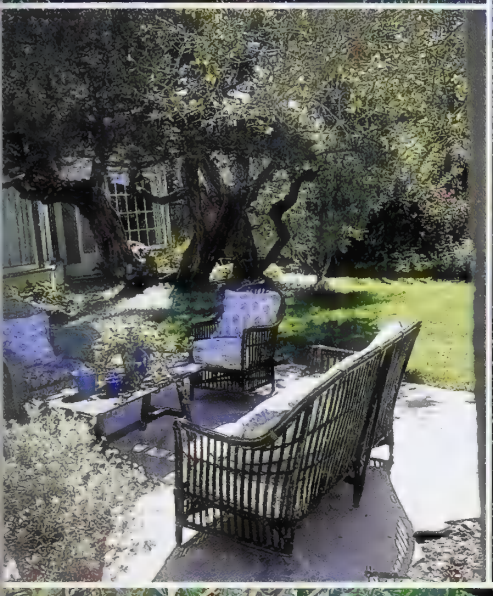
1. House
2. Driveway
3. Secret garden
4. Pond
5. Rose walk
6. Guesthouse
7. Tea tree
8. Small lawn
9. Stone terrace
10. Play house
11. Pergola
12. East lawn



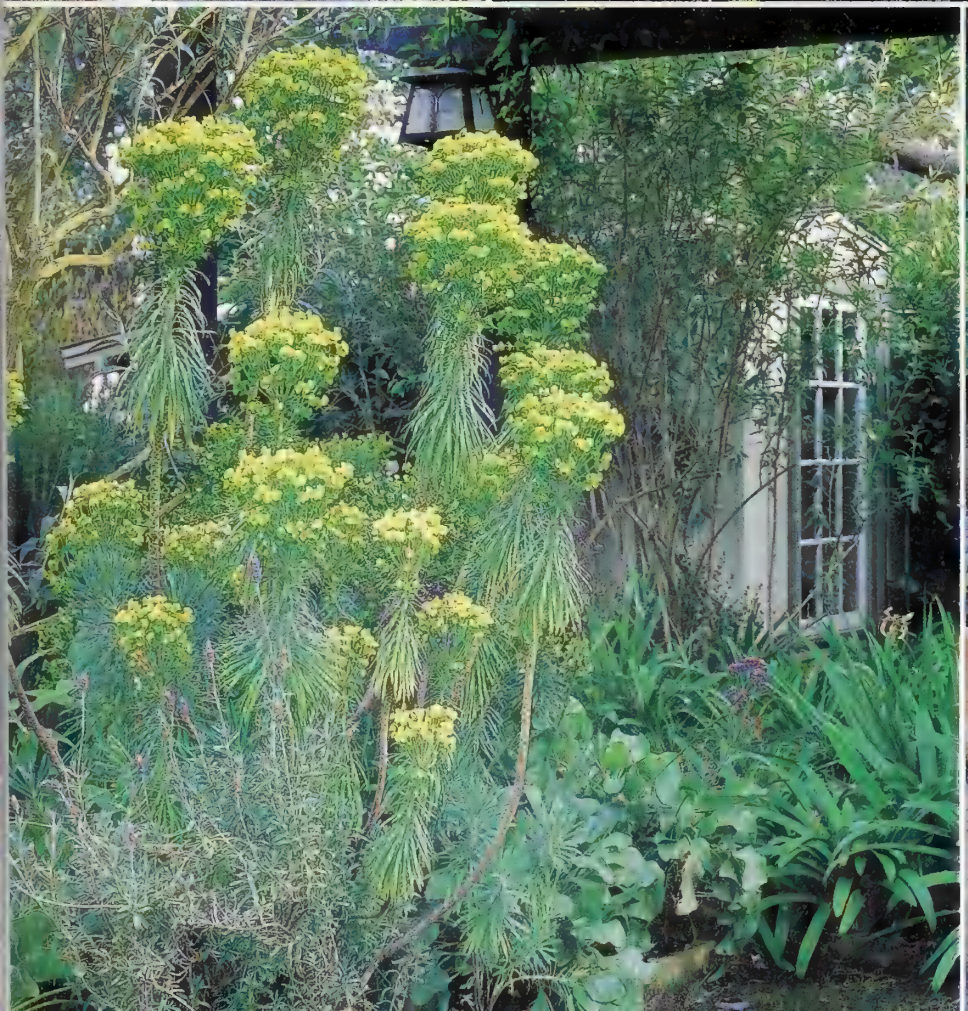
With a series of linked garden rooms Nancy Power made the most of a one-acre plot. Plan (above) shows raised lawn to the right of the driveway. To the left a small secret garden can only be seen from a tiny gate in the hedge and from the living room window. Opposite, clockwise from top left: For her grandchildren, Elana Donovan converted a small shed into a playhouse, complete with porch and 'Cecile Brunner' roses. The rear garden's Australian tea tree is irresistible to little climbers. The subtle tones of mixed succulents in a medley of pots create a vignette along the steps leading up to the east lawn. Springtime blooms of Euphorbia characias wulfenii *dwarf the playhouse and tower above lavender, statice, and agapanthus. The dining and lounging terrace Power developed from a small patio behind the kitchen.*

FOR MORE DETAILS SEE READER



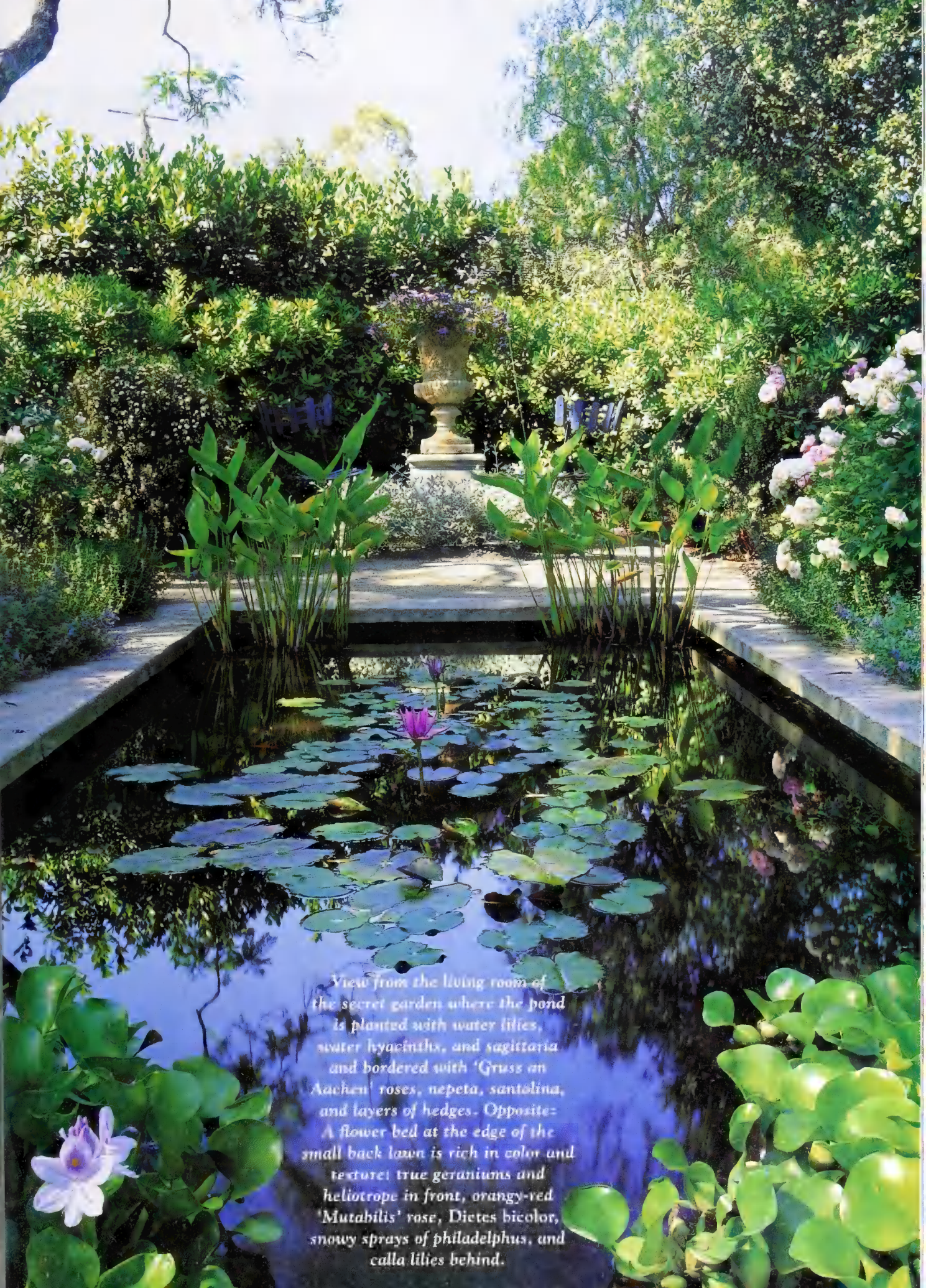










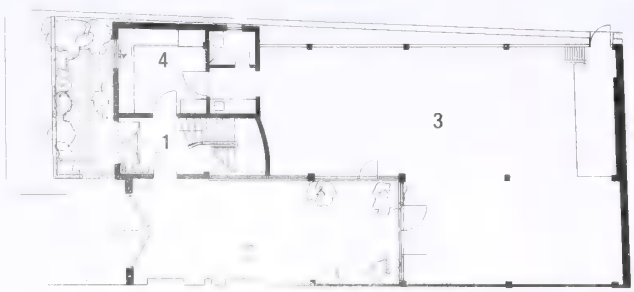


View from the living room of the secret garden where the pond is planted with water lilies, water hyacinths, and sagittaria and bordered with 'Gruss an Aachen' roses, nepeta, santolina, and layers of hedges. Opposite: A flower bed at the edge of the small back lawn is rich in color and texture: true geraniums and heliotrope in front, orangy-red 'Mutabilis' rose, Dietes bicolor, snowy sprays of philadelphus, and calla lilies behind.









1. Entrance lobby
2. Studio entrance
3. Studio
4. Utility
5. Lawn
6. Master suite
7. Atrium
8. Study
9. Bedrooms
10. Kitchen
11. Roof terrace





New Panes, New Gains

British artist and designer Nick Allen transforms a windowless London warehouse into a light-filled home for his family and a studio for himself.

By Martin Filler Photography by Grazia Branco

When the multitalented British artist and designer Nick Allen and his barrister wife, Kate, began looking for a new house in London, they kept an open mind, which in his case meant considering a period structure. "I felt I could make do with a traditional building," he says, "and might even have gone for a proper Georgian house. But all the good ones like Buckingham Palace seemed to be taken, and being a contemporary designer I felt that I should live by what I taught." As a much-in-demand creator of custom furniture, glassware, and restaurant interiors (including the stylish Belvedere in the city's Holland Park), Allen was also eager to combine his working and living spaces so he could spend more time with the couple's small children, William and Isabelle.

Like many adventurous young Londoners looking for something unconventional, the Allens set their sights on the south-of-the-Thames village of Battersea, where another suc-

The original concrete-framed structure was opened to views (opposite below) with a wall of wood-framed glass. High-ceilinged living quarters occupy upper floor above Nick Allen's studio and workshop (plans, left). Above center and right: Overlooking St. Mary's cemetery, the main living space is sparely furnished with an oak dining table designed by Allen and vintage Lloyd Loom chairs made in Britain by A. Lusty & Sons. The owners wanted to retain the sweep of space and made the interiors virtually undivided and completely uncluttered. Opposite, top left: A 1964 Picasso rug hangs above a chest designed by Allen, near a 1930s sectional sofa.

cessful (though far more traditional) furniture designer, David Linley, moved into part of a converted Victorian school building. Nick Allen wanted something considerably more modern, however, and finally came upon a deserted 1960s warehouse virtually devoid of windows. "It looked forbidding from the exterior," he recalls of his first visit, "but inside it was a Jonah-like whale of a space." Making his way to the back of the building, he was amazed to discover that it opens onto a peaceful tree-shaded cemetery, a west-facing prospect with no possibility of being spoiled by future development.

Allen, who planned and oversaw the conversion himself, tore out the concrete west facade and replaced it with a ground-to-roof wall of windows. Instead of metal frames, he chose lighter-weight wood frames and painted the muntins and mullions gray-green in keeping with the industrial feel of the white-sand cement exterior. "It borders on a Japanese screen," he says of the new elevation he created, "and reflects the influence of quite a different culture."

Retaining the existing concrete-slab floors, Allen placed his studio and workshop on the ground level and the family's quarters on the higher-ceilinged story above it, adding a small mezzanine to one side for the children's bedrooms and bath. He kept the central portion of the main floor as unobstructed as possible by pushing bedrooms, baths, and kitchen to the outer edges of the rectangular envelope so the 2,500-square-foot living space seems even larger than it is. The expansive feeling is aided by the absence of interior doors and the use of a unified flooring—pale Baltic birch, recycled from a demolished building—throughout the residential story. That flexible space is easily set up for entertaining. The designer observes, "It's a perfect party space, this."

One of the few reminders that this peaceful, self-contained haven is part of the larger world comes with the roar of jets overhead as they approach Heathrow Airport. "All the planes coming in from the States pass right over us," says Allen. "I sometimes think I should go up on the roof and paint, 'Welcome to Britain.'" Indeed, his house would make an enticing advertisement.







"I might have gone for a proper Georgian house, but being a contemporary designer I felt I should live by what I taught"

Kitchen (opposite, far left) is tucked into a corner next to the dining area. Left: Floors throughout are recycled Baltic birch. Two views below: Master bedroom-and-bath suite is the most indulgently glamorous part of the house. Cast-iron tub copied from a Pompeiian prototype stands near a green glass basin on a lead crystal column lit from below. Sandblasted glass ceiling disc diffuses daylight. Allen designed sycamore bed with gilded bronze beehive feet. Bed linens from The Conran Shop, London.







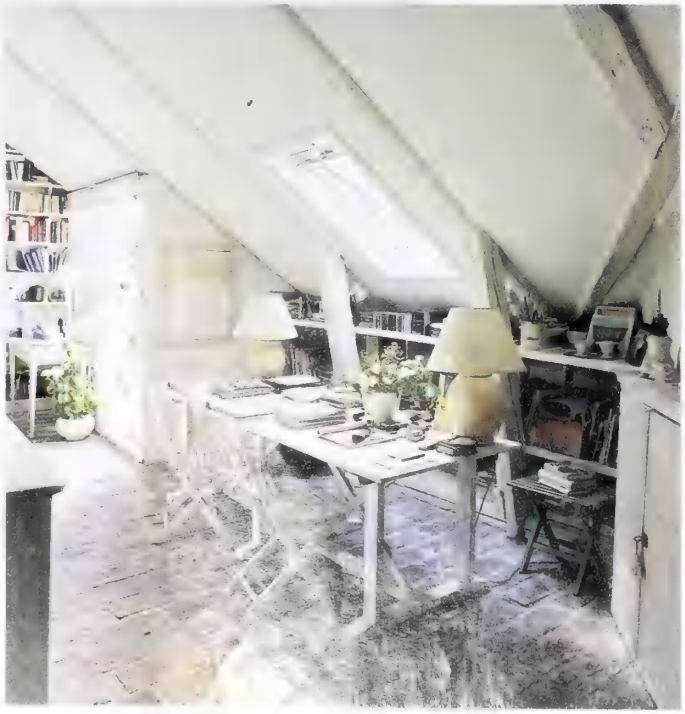


ESCAPE TO SIMPLICITY

At first, restoring traditional Swedish designs was therapy for Martine Colliander, relieving a harsh occupation, but it led her into the furniture business. Here we visit her Stockholm flat

By Christopher Petkanas
Photography by Jan Tham

Ten years as a social worker, including a stint with Amnesty International, sent Martine Colliander in search of a vocation that would allow her a greater measure of inner peace. Colliander's Rx: restoring and repainting Swedish 18th-century Gustavian furniture, a personal pleasure that has led to the creation of a complete line of chairs, tables, chests, beds, armoires, and cabinets. Produced by North Carolina–based Lexington Furniture, the 35-piece Solgården (Swedish for "sunny house") collection of mostly Gustavian-inspired designs makes knowing reference to antiques in museums and historic residences throughout Sweden.



Following what she describes as the grayness and heaviness of her former job, Colliander became her own therapist, posing questions like: What kind of atmosphere do I want to come home to? What forms appeal to me? What colors do I find attractive? She found all the answers in Swedish furniture, right under her nose. Colliander had moved to her ancestral Sweden at age 17 after a peripatetic childhood dictated by the posts of her father, a Swedish diplomat, in New York, Switzerland, France, and Russia.

"Swedish design speaks a language of simplicity and practicality—there is nothing gray and heavy or complicated or suavely sophisticated about it," says Colliander, who lives with her husband, a psychotherapist, and their two teenage daughters in the soaring attic loft of a 1916 house in central Stockholm. "Swedish furniture is minimally decorated, and colors are pale. Used sparely, which is the correct way, they are pieces that create a calm, steadying environment. I would even say they are good for the soul." Colliander is quick to volunteer that she has no formal design training. Only passion.



When Martine Colliander acquired her Stockholm loft, she exposed the original 1916 brick floor buried under carpeting and wood; removed a false ceiling that masked the beams; and tore down walls to create a wraparound living, dining, and work space. Colliander added the bookcases and salvaged doors, which lead to her daughters' bedrooms. Foreground chairs are similar to the designer's Rosengard model for Lexington. Opposite, clockwise from top left: In the master bedroom, Colliander and a smaller version of her Medive apothecary cabinet for Lexington; armoire combines new and vintage elements. Linen-covered chair and late-18th-century writing table are both Swedish. New French garden table, Swedish garden chairs.



In Martine Colliander's deliberately humble kitchen, the original brick floor triggered a brick backsplash and steps concealing a flue. An organdy panel separates the sleeping area from the sitting area in Colliander's bedroom. The coffee table, with two drawers and another set of drawers on its sofa-facing side, is one of the few pieces in her Lexington collection that are French- rather than Swedish-inspired. Handmade cotton quilts are from India.



In the United States, Lexington Furniture has introduced a collection by Martine Colliander









In the Martine Co[llander] Collection, her drop-leaf table with demilunes (opposite) works as a demilune console (top left); round di[ning] table (bottom righ[t] is created by raising one leaf of drop-leaf table, seen with upholstered side chair (bottom left).



Sweden comes to North Carolina in a luminous dining room Martine Colliander designed at Lexington Furniture headquarters. Her Rosengard chairs are upholstered in a crisp blue-and-white stripe under their flounced cotton slipcovers. Plate rack, with brown dishes by Swedish potter Boo Liiv.

Northern Delights

Swedish-born designer Filippa Naess is dedicated to the clean, white look of her country's traditional decorating, but her own kitchen in a London mews is warmed in a personal and picturesque way

By Carol Prisant Photography by Elizabeth Zeschin
Produced by Carolyn Englefield





Among the ingredients, clockwise from left: A dining area was created when a partition left of the antique Swedish tall-case clock was removed; new waist-high fireplace keeps both spaces toasty. Beneath trompe l'oeil cupboard doors, mirrored backsplash makes much of every bit of under-cabinet light; vintage French tiles on the countertop are interspersed (there weren't enough) with inexpensive new tiles of indigo blue. Trompe l'oeil blue-and-white dishes, jars and leather books transfigure ordinary kitchen cabinets on which chicken wire is real (white grid on blue is stove hood). Filippa Naess on the alcove banquette covered in part by a well-worn blanket once used by French olive-gatherers. Flowers in a Chinese jar. A cut-down Victorian mirror and a wall light backed by an old Swedish stove tile enlarge and enlighten the narrow dining alcove.

FOR MORE DETAILS, SEE READER INFORMATION









Can designer and shopkeeper Filippa Naess explain the impracticality of her London kitchen—its white walls, white floors, antique white table, white chairs, white clock and (elderly) white trash can? "The children are grown," she confides, "and I'm not awfully practical myself. But mainly, all Nordic people are crazy about light."

Well, if we had to endure six months of long nights each year, we might renounce our somber steels and granites too. We might build a small kitchen fireplace from scratch (despite its being "a huge, huge enterprise"), and add dozens of candles to perfectly well-illuminated rooms. And if, like Naess's 18th-century Swedish ancestors, we were to long for French court furniture but find ourselves short on gorgeous woods, we might also learn to turn common pine into simplified versions—painted white to hide their knots and streaks.

The Swedes called the modified French style Gustavian, after their king, and its snowiness, even leavened with a touch of gold or blue, can look chilly if it lacks a heart. With Naess, fortunately, "The heart speaks all the time." It speaks most wittily from a surprising place: her kitchen cupboard doors. There, a gallery of mixed collage and trompe l'oeil still-lifes hides her salad bowls and teakettles while documenting her own far-from-still life. Created for her previous kitchen, these cabinets were whisked away and installed here when it seemed their new owner might strip away and paint over her postcards from children and lovers and snapshots and plane tickets happily nestled among startlingly realistic renderings of jars and plates. When genuine blue-and-white ceramics, faded textiles, and flowers are added to Naess's nice deceit, even on a foggy London day there is sun in her kitchen.

A report on new London shops including Filippa & Co. appears on page 74.



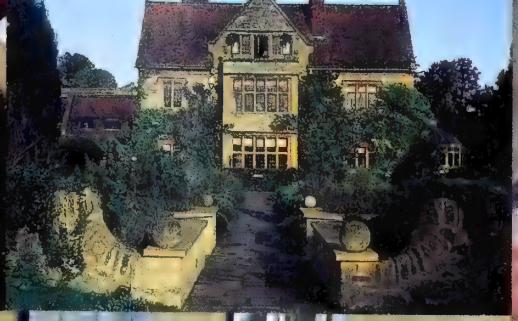
Immersion Cooking

Behind the scenes at the Manoir Aux Quat' Saisons, a manor house hotel and restaurant in England, serious amateurs learn what goes into a great dinner during a hedonistic week of cooking and feasting

By Jane Ellis Photography by Elizabeth Zeschin

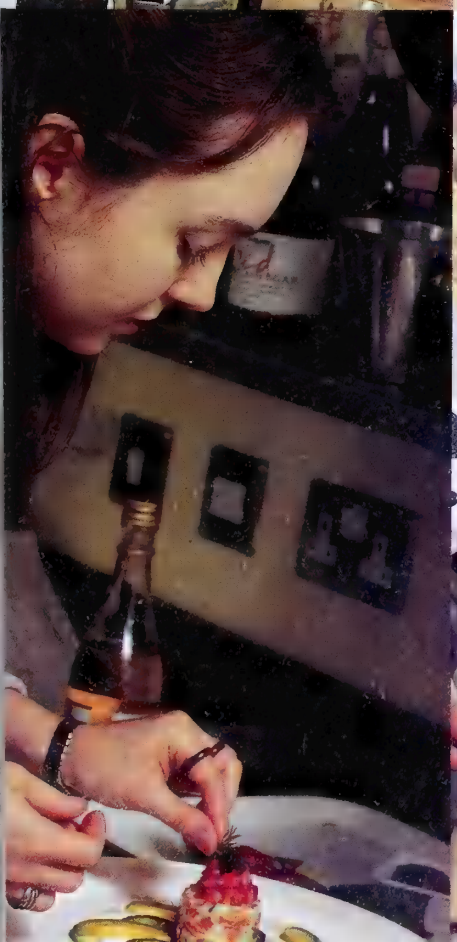


A crunchy crust of toasted hazelnut and bread crumbs and a creamy, tangy center of goat cheese or Stilton gives this little soufflé its bite. Set on a nest of carefully dressed greens, it makes a great first course. This is just one of the winning recipes that chef Alan Murchison (opposite center) shares with students at the Manoir Aux Quat' Saisons (opposite, top center) École de Cuisine. Students learn to use kitchen tools, to sharpen their taste, and to dress a plate—essential skills for creating a memorable meal.

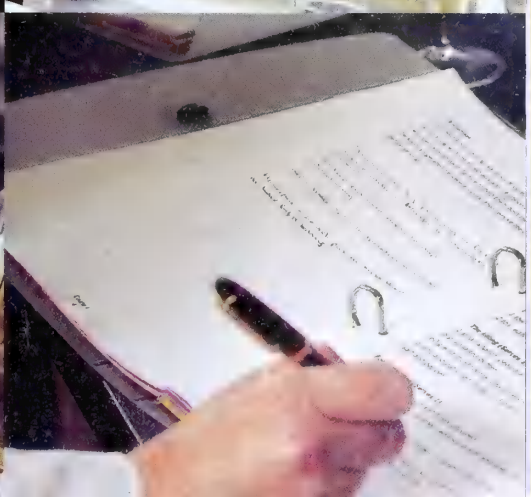



















At the only cooking school in the world set in the kitchens of a Michelin two-star restaurant, visitors to Raymond Blanc's Manoir Aux Quat' Saisons can not only dine on his legendary cuisine, they can learn to prepare it. "It is my favorite cooking school," says Louise La Moreaux, a veteran of such courses. She and a group of friends from Memphis were pupils last fall: "It was all hands-on, and I felt I really learned new skills." Students spend five nights in the luxurious country-house hotel, cooking their own lunch each day and having nightly dinners in the restaurant—voted best for cuisine in London and its environs in the annual *Zagat Survey* for 2000.

The class of ten was under the direction of Alan Murchison, whose four-day course is a total immersion in demanding professional techniques, nevertheless explained with humor and patience. "I think we laughed as much as we cooked," says Anne Gibson. In a well-equipped teaching kitchen, classes were held from 8:30 to 4:30 each day, with visits to adjoining kitchens to watch Blanc and his coterie of sous chefs—sixteen of whose former members have gone on to their own Michelin stars—prepare outstanding French-inspired food with perfect ingredients.

Says Murchison, "Understand the basics, and taste, taste, taste"—five balsamic vinegars, ten brands of chocolate, for instance. "And be demanding of your suppliers. The best produce is the first step to great food."

Curriculum highlights. Top center: A pyramid salad topped with deep-fried leek and eggplant ribbons. Top left: Ravioli dressed with wild mushroom sauce and garnished with generous shavings of Parmigiano-Reggiano. Center left: Rack of lamb Provençale coated with garlic, parsley, thyme, bread crumbs and served with a timbale of eggplant. Left: Classic pear tart with almond cream. Opposite: Dessert soufflés for every taste—chocolate, pistachio, banana.

RECIPES FOLLOW. FOR MORE DETAILS, SEE READER INFORMATION



Recipes adapted from le Manoir Aux Quat' Saisons' École de Cuisine

GOAT CHEESE SOUFFLÉ

Unsalted butter for ramekins, plus 1 tablespoon, room temperature
½ cup dry bread crumbs mixed with 1 tablespoon lightly toasted ground hazelnuts
2 teaspoons flour
¼ cup milk
6 tablespoons mature goat cheese, diced
1 egg yolk
1 pinch of salt
1 pinch of cayenne pepper
Freshly ground black pepper
3 egg whites, room temperature
¼ teaspoon fresh lemon juice
Goat cheese vinaigrette, recipe follows
2 cups mixed salad greens

Generously butter insides of four 3-by-1½-inch ramekins. Sprinkle with 2 teaspoons bread crumb mixture. Shake out excess. Set aside.

Melt butter in a saucepan over low heat. Add flour. Stir constantly until completely incorporated. Slowly stir in milk. Cook and stir mixture with a wire whisk until thickened and smooth, about 2 minutes. Add 4 tablespoons cheese and whisk until smooth. Remove pan from heat. Stir in egg yolk. Add salt, cayenne, and pepper to taste. Set aside.

Beat egg whites and lemon juice in a bowl until soft peaks form. Do not overbeat. Mix ⅓ of the egg whites into sauce. Gently fold in remaining egg whites.

Fill prepared ramekins ⅓ full with soufflé mixture. Add remaining goat cheese and top with remaining soufflé mixture. Smooth surfaces with a spatula. Place a clean towel on the bottom of a shallow roasting pan. Carefully place ramekins on top. Pour in enough hot water to come ⅔ of an inch up the sides of ramekins. Place pan on top of stove and bring to a boil. Remove pan from heat. Bake in a preheated 375°F oven for 10 minutes. Remove pan from oven. Remove ramekins from water bath. Set aside for 10 minutes.

Sprinkle ¼ cup bread crumb mixture on a cookie sheet. Carefully unmold soufflés into the palm of your hand. Place right-side-up on cookie sheet. (Soufflés may be made 2 hours ahead, and kept at room temperature.)

To serve: Sprinkle tops of soufflés with remaining bread crumb mixture. Bake in a preheated 425°F oven for 5 to 7 minutes. If reheating, bake in a preheated 375°F oven until soufflés rise and are crisp on top, about 5 to 7 minutes.

Remove pan from oven. Reserve 2 teaspoons vinaigrette. Toss greens with remaining vinaigrette. Evenly divide among 4 dinner plates. Place soufflés right-side-up on greens. Drizzle reserved vinaigrette around the edge of each plate. Serves 4.

GOAT CHEESE VINAIGRETTE

The addition of a little water balances the flavors of the vinaigrette.

1 tablespoon white wine vinegar
1 tablespoon water
2 tablespoons olive oil
1 tablespoon crumbled goat cheese
Salt and freshly ground black pepper

Whisk all ingredients in a bowl. Set aside. Makes about ¼ cup.

RAVIOLI WITH WILD MUSHROOM SAUCE

4 tablespoons room temperature unsalted butter, plus 4 tablespoons cold unsalted butter, diced
2 small shallots, peeled and finely chopped
1 ounce button mushrooms, trimmed, cleaned, and finely chopped
1 ounce mixed fresh wild mushrooms: chanterelles, cèpes, and morels, cleaned and finely chopped
½ cup dry white wine
1½ teaspoons heavy cream
1 cup water
Salt and freshly ground black pepper
Fresh lemon juice
1 teaspoon finely chopped fresh thyme
1 pound store-bought mushroom or spinach ravioli, cooked al dente
Parmigiano-Reggiano cheese

Heat room-temperature butter in a sauté pan over low heat. Add shallots and cook, stirring frequently, until translucent. Raise heat to medium-high. Add mushrooms. Cook 2 minutes. Set aside 4 tablespoons mushrooms. Add white wine to pan. Reduce by two-thirds. Reduce heat to medium. Add cream and water. Whisk in cold butter until sauce is smooth. Add salt, pepper, and lemon juice to taste. Stir in thyme. Remove pan from heat. Pour sauce into a blender. Blend until smooth. Strain through a sieve into a saucepan. Discard solids. Reheat when ready to serve.

Divide sauce among 4 heated dinner plates. Top with ravioli. Garnish with reserved mushrooms and shavings of Parmigiano-Reggiano cheese. Serves 4.

SALAD GREENS AND DEEP-FRIED VEGETABLE RIBBONS

Temperature of the cooking oil should not go above 325°F.

For deep-fried vegetables:

4 cups vegetable oil
Skins from a 2-pound eggplant, cut ⅛-inch thick and julienned; reserve eggplant flesh for another purpose
Salt and freshly ground black pepper
⅓ cup leeks, white part only, julienned

For salad and vinaigrette:

¼ pound mixed young salad greens
12 fresh tarragon leaves, roughly chopped
12 fresh peppermint leaves, roughly chopped
8 fresh basil leaves, roughly chopped
1 tablespoon finely chopped dill
2 teaspoons finely chopped fresh cilantro
1 shallot, finely chopped
4 tablespoons balsamic vinegar
3 tablespoons water
Salt and freshly ground black pepper
8 tablespoons olive oil

Prepare deep-fried vegetables: Heat vegetable oil in a large, deep frying pan to 275°F. Fry eggplant until crisp, about 8 to 10 minutes. Drain on paper towels. Season with salt and pepper to taste. Repeat process with leeks. Set aside.

Prepare salad and vinaigrette: Place mixed salad greens, tarragon, peppermint leaves, basil, dill, cilantro, and shallots in a bowl. Set aside.

Mix vinegar, water, salt and pepper to taste in a small bowl. Gradually whisk in olive oil. Set aside.

To serve: Toss salad greens with vinaigrette in a bowl. Evenly divide among 4 dinner plates. Top with deep fried vegetables. Serves 4.

RACK OF LAMB PROVENÇAL

2 tablespoons olive oil
1 rack of lamb, about 8 ribs, French trimmed, 1 pound bones reserved, and chopped by a butcher
Salt and freshly ground black pepper
1 tablespoon Dijon mustard
Provençal bread crumbs, recipe follows
Jus, recipe follows

Prepare rack of lamb: Heat olive oil in a roasting pan over high heat. Place lamb fat-side-down in pan and sear for 3 minutes. Turn over and sear for 1 minute. Remove pan from heat. Place fat-side-down. Roast in a preheated 375°F oven for about 10 minutes. Remove pan from oven. Salt and pepper to taste. Spread mustard all over lamb. Press fat-side in bread crumbs until completely coated. (Lamb may be prepared 2 to 3 hours in advance to this point.) Roast in a preheated 375°F oven for 6 minutes. If prepared in advance, roast for 8 minutes. Remove pan from oven. Set aside 3 minutes before carving. Place 2 tablespoons hot jus on a heated dinner plate, top with 2 lamb chops. Repeat process. Serves 4.

BREAD CRUMBS PROVENÇAL

½ clove peeled garlic
½ cup dry bread crumbs
2 tablespoons chopped parsley

(Continued on page 148)

The first choice of discerning chefs around the world.

Integral by T-FAL®

As used and recommended by

LE CORDON BLEU 1895 PARIS



T-FAL®
brings out your best

Make it your choice.

Available only at fine retailers.
800-395-8325 www.t-fal.com

Here is a list of products and other resources for this month's features. All prices are approximate suggested retail. The following symbols will help you identify the type of service provided: (R) Retail store; (T) Trade only. Merchandise coded (T) can be ordered through decorators or the decorating department of your local home-furnishings store. (COM) Customer's Own Material; (MO) Mail Order; (M) Contact manufacturer or distributor.

SPACE LIMITATIONS PREVENT SOURCING OF ALL ITEMS SHOWN. SOME ITEMS NOT MENTIONED ARE FROM OWNER'S COLLECTION.

COVER For more details, see Reader Information for "Escape to Simplicity," page 132.

49 SCREEN GEMS **Waldo Fernandez**'s antique and reproduction furnishings are available at Waldo's Designs (R,T), 223 E. 58 St., New York 10022, 212-308-8688; 620 N. Altamont Dr., Los Angeles 90069, 310-278-1803. **Upholstery fabric,** Cervo # 92702, Rogers & Goffigon (T), 212-888-3242; **Artwork** by Charles Arnoldi, 310-396-2700.

50 FABRICS *Page 50:* **1. Hamaliel,** ecru, 95% linen, polyester embroidery 5% cotton—Beacon Hill (T); 212-421-1200. **2. Columbine** #F2217/02, beige, 100% linen—Colefax & Fowler (T); 212-753-4488. **3. Ivory Vine Voile** #3006/01, 100% cotton—Chelsea Editions (T); 212-758-0005. **4. Heather Voile** mauve #2058/01, 100% cotton—Chelsea Editions, see above. **5. Seranon** #16040, 130" w., 95% linen, 5% spun rayon—Bergamo/Sahco Hesslein (T); 212-462-1010. **6. Tamora** #J125F-03, rose on cream, 65% cotton, 35% rayon—Jane Churchill (T); 212-753-4488. **7. Nolette,** chino 100% cotton—Robert Allen (T); 212-421-1200. **8. Tulip** #BL6575/1, white, 52% cotton, 48% polyester—Sanderson (T); 212-319-7220. **9. Wisteria Tea** #2013/03—55% linen, 45% cotton—Chelsea Editions, see above. **10. Jimmy** #8227.820, white, beige, 118" w., 100% polyester—Zimmer & Rohde (T); 212-758-5357. **11. Hespera, Stratus,** 65% polyester, 35% cotton—Osborne & Little (T); 212-751-3333. **12. Salacia,** alabaster, 118" w., 55% polyester, 45% cotton—Beacon Hill (T); 212-421-1200. **13. Emma** #1396-50, blanc—Boussac/Lelievre; 212-421-0534.

Page 52: **1. Bartlett Quilt** #LFY16620F, white, 100% cotton—Ralph Lauren Home Collection through Hinson & Co. (T); 212-688-5538. **2. Bandol,** #P2229, multicolor 1, 100% acrylic—Pierre Frey (T); 212-935-3713. **3. Charlotte Matelassé** #970092, cloud, 83% cotton, 17% viscose—Lee Jofa (T); 800-LEEJOFA. **4. Amalia–Cristallo** from Amalia Matelassé Collection, 100% cotton 110" w.—Summer Hill Ltd. for – N. C. Souther Fine Linen Collection (T); 212-935-6376. **5. Abecedaire** #2045, blanc 15, 100% acrylic—Pierre Frey, see above. **6. Harlequin** #57671, sunflower, 79% cotton, 21% nylon—Schumacher (T); 800-332-3384. No longer available. **7. Menagerie** #33286/4, taupe, 100% cotton—Clarence House (T); 212-752-2890. **8. Piqué Marseille** #2266, Turquoise/Miel—Pierre Frey, see above. **9. Coquillage** #1525, 100% cotton—Summer Hill (T); 212-935-6376. **10. Coral Matelassé** rouge, #33832/2-0, 110" w., 100% cotton—Clarence House, see above. **11. La Chatelaine,** #C141-6, 100% cotton—Carleton V; 212-355-4525. **12. Larry Laslo Collection-** #16589 4, 57% cotton, 28% polyester, 15% rayon—Kravet (T); 212-421-6363/1-888-4-KRAVET.

54 SOUL FOOD **Coffeemaker,** Cup-at-a-Time Coffeemaker, model #DCM6—Black & Decker (M); 800-231-9786. **Duffle bag,** tobacco, Brics #86850—The Terence Conran Shop (R), 415 E. 59 St., New York, 10022; 212-755-9079. **Chaise,** Alvar Aalto, birch and linen webbing—ICF/Group: 800-237-1625. **Antique tableware,** Wedgwood drabware teacup, saucer, and dessert—Bardith Ltd. (R), 901 Madison Ave., New York 10021; 212-737-3775.

84 BREAKING THE SURFACE 510-843-6916; fax: 510 843-6948. *Web site:* www.counter-production.com

86 THE ODD COUPLE *Architect* **Robert M. Gurney, AIA,** 205 South Patrick St., Ste. 201, Alexandria, Virginia 22314; 703-739-3843.

94 A STYLE THAT'S REPEATING *Pages 94 to 103: Architect:* **Walter E. Lynch,** Walter E. Lynch and Company, Inc. 1054 Thomas Jefferson St., NW, Washington DC 20007; 202-298-8400. *Designers:* **Ann Andrews,** Ann Andrews Interiors, 5047 Glenbrook Terrace, NW, Washington DC 20016; 202-244-4233. **Bobbi Smith,** Bobbi Smith Antiques & Accessories, Inc. 4960 Rockwood Parkway, Washington DC 20016, 202-966-9373. *Landscape design:* Mary Ann Smith Garden Design; 212-496-2535. *Front hall:* Carpet on stairs, Leopard Rose in yellow—Stark Carpet (T); 212-75[illegible] **Painted walls**—Robert Jackson; by appt.; 718-82[illegible] **Faux-limestone painted floor**—Dieter Plontke [illegible]; by appointment: 703-960-2146. *Living room:* Roll pillow fabric, #PO11/9068—Clarence House (T); 212-752-2[illegible] **sofa fabric,** #NCT 610/25; **chair trim** on blue chairs, #NCT 406/08 by Nina Campbell—Osborne & Little (T); 212-751-3333. **White sofa fabric** #NCT 401/08 TX42510001—Old World Weavers (T); 212-355-7186. **Fabric on pillows** on ends of white sofa, #P2127-04—Pierre Frey (T); 212-213-3099. **Fabric on pillow** in center of white sofa, Taffeta check #934554—Lee Jofa (T); 212-688-0444. **Fabric on blue armchairs,** #7203/15 Saala—Boussac (T); 212-421-0534. **Aubusson rug**—Stark Carpet Corp, see above. **Curtain fabric,** #103224—Cowtan & Tout, see above. **Mantel**—Holly Hunt (T); 212-755-6555. **Fabric on chair under windows,** #5251—Cowtan & Tout, see above. **Fabric on yellow sofa,** Tory MT106-3—Carlton V (T); 212-355-4525. *Dining room:* **Rug,** French Linen—Saxony Carpet Company (T); 212-755-7100. **Chair fabrics,** sidechairs #1908-8M; armchairs #20166-005—Scalamandré (T); 212-980-3888. **Painted 18-c cabinet**—Marston Luce (R); 1314 21 St., NW, Washington, DC 20036; 202-775-9460. **Curtain fabric,** Fregoli in ecru #4333-0933; **fabric on seat of bench,** #4261/41—Manuel Canovas (T); 212-753-4488. *Family room:* **Wallpaper,** Asticou NCW 2010/03; **sofas** NCF 3000/03; **check fabric on pillows**—Osborne & Little, see above. **Cotton check fabric on armchair and pillow** #4261/41—Manuel Canovas, see above. *Master bedroom:* **Fabric on custom chaise,** #69882.01; **dust skirt** #69882.01—Brunschwig & Fils, (T); 212-838-7878. **Curtain fabric,** Tulip Bowl Cream #32962/1—Clarence House, see above. **Custom bedside table**—Julia Gray (T); 212-223-4454. **Bed hangings** #2000/01; **bed trim** #1000/01; **bed valance** #2053BE/01; **pillow fabric**—Chelsea Editions (T); 212-758-0005. **Headboard upholstery** #J1831/01—Pierre Frey, see above. **Carpet**—Stark, see above. *Girls' room:* **Wallpaper,** #LWP00913W, pink oxford stripe—Ralph Lauren Home Collection (M); for stores 212-606-2100. **Shade fabric and headboard fabric,** #HCF25730-MOO—Hinson (T); 212-688-5538. **Painted floor**—Robert Jackson, see above. *Terrace:* **Florentine outdoor armchairs,** $629/ea—Brown Jordan (M); 800-643-4252, ext 221.

104 COUNTING CONTRAST *Pages 104 to 109:* **Betty Jane Bart Antiques,** 1225 Madison Ave., New York 10128; 212-410-2702. *Designer:* **Joan Schindler,** 55 E. 65 St., Apt. 5A, New York 10021; 212-439-0172. *Living room:* **Spanish screen,** 17-c.—William Doyle Gallery (R), 175 E. 87 St., New York 10128; 212-427-2730. **Ramsay coffee table,** gilded iron and glass—Reymer-Jourdan Antiques (R), 29 E. 10 St., New York 10003; 212-674-4470. **Pair of Talavera ceramic lion candle holders,** Spanish, 17-c.—George Subhoff (R); 260 Port Rd. East, Westport, CT 06880; 203-227-3515. **Sofa and upholstery,** Jonas Upholstery (R), 44 W. 18 St., New York 10011; 212-691-2777. **Upholstery fabric,** Nervi Plaster; **curtain fabric,** Seta/Birch—Rogers & Goffigon Ltd. (T); 212-888-3241. *Dining room:* **Glass top campaign table,** French, 19-c. iron and brass base—Amy Perlin Antiques (R), 306 E. 61 St., New York 10022; 212-593-5756. **Glass vase,** Edward Hald for Orrefors—Form 1900 (R), 12 E. 87 St., New York 10128; 212-410-7089. *Library:* **Carpeting**—Misha Carpets (R), 18 E. 53 St., New York 10022; 212-688-5912. **Portrait,** Spanish, 17-c.—Galerie Pipe, Rue Ernest Allerd, Brussels, Belgium. **Lights**—Modulightor (T); 212-371-0336. *Bedroom:* **Bed quilt,** feathered star, Judy Boison—Down & Quilt Shop (R), 1225 Madison Ave., New York 10128; 212-423-9358.

110 BOSTON UNCOMMON *Pages 110 to 117: Designers:* **Lee Bierly and Christopher Drake,** ASID, Bierly-Drake Associates, 17 Arlington St., Boston, MA 02116; 617-247-0081. *Gallery:* **Faux stone walls**—Alan Carroll (T); 781-894-5974. **French limestone floors**—Tile Showcase (T); 617-426-6515. **Iron-arm chair**—Gregorius Pineo (T); 310-659-0588. **Chair fabric,** Texture white #6526—Henry Calvin (T); 617-737-0691. **Custom framing**—Roger Lussier; by app't 617-536-0069. *Terrace:* **Landscape architect**—Keith LeBlanc; 617-426-6475. **Plant materials and labor**—Foliaire; 617-357-5255. **Stone ornaments and planters**—New England Garden Ornaments (R); 508-867-4474. **Lutyens bench**—Andrew Crace, United Kingdom; 011-44-127-984-2685. **Lounge seating,** Beryllia collection—J Art Iron (T); 310-202-1126. **Fabric on lounge seating,** Natural#5404—Redrum Fabrics (T); 781-769-4277. **Twig iron garden armchairs** #3-117 by Rose Tarlow—Melrose House (T); 323-651-2202. *Living room:* **Portuguese needlepoint carpet**—Stark Carpet (T); 617-357-5525. **Side tables**—Gregorious Pineo, see above. **Sofa fabric:** #U90123 Atlas,Coraggio—Devon Services (T); 617-428-0033. **Billy Baldwin slipper chairs**—Ronald Jonas Interiors (T); 212-685-5610. **Fabric on slipper chair** #6024.01 Bentley Ticking stripe—Brunschwig & Fils (T); 212-838-7878. **Pillow fabric** #100412 Duchess—Travers (T); 617-261-9660. **Striped pillow fabric** #3870 Langdon House Stripe—Cowtan & Tout (T); 212-647-6900. **Tassel fringe** #FT499—Scalamandré (T); 800-932-4361. **Fabrication of throw pillows**—Finelines (T); 978-977-7357. **Antique French limestome mantel and french briquettes**—Danny Alessandro Ltd.(T); 212-759-8210. **Fabric on antique French slipper chair** #3947.01 Toile Geisha—Brunschwig & Fils, see above. **Upholstery on antique slipper chair**—McLaughlin Upholstering Co. (T); 617-389-0761. **Lamp wiring and shades**—Blanche Field (T); 617-423-0715. **Tortoise and silver accessories**—Guinevere Antiques, (R,T),London; 011-44-171-736-2917. **Mercury glass accessories**—Regency Antiques (R,T), 70 Charles St., Boston, MA 02114; 617-742-3111. *Dining Room:* **Drapery fabric** #1509-1 Silk Stripe—Rose Cumming, see above. **Navare lantern**—Dennis & Leen (T); 310-652-0855. **Scroll base dining table** #CO1-3-3/36—Stone Yard Inc. (T); 310-855-1313. **Fabric on antique Swedish side chairs** #HCY-391-95-AAO Madagascar Cloth—Hinson & Co. (T); 212-752-9000. *Guest bedroom:* **Paint** #454 in finish Alkyd Dulamel—Benjamin Moore (M); 800-344-0400. **Carpet,** bamboo—Stark(T); 212-752-9000. **Headboard and fabric** #6918.01/910 Scala Metisse—Brunschwig & fils, see above. **Headboard upholstery; Swedish armchair upholstery**—McLaughlin Upholstering Co., see above. **Floz. fabrication**—Finelines, see above. **Torchere wall sconces**—Mirak (T); 310-657-1486. **Antique creamware**—Regency Antiques, see above and Christine van Dyke (T); 617-261-3962. **Bed linens**—Cologne & Cotton (R); London; 011-44-171-376-0324 and **Pioneer linens** (R), 210 Clematis St., W. Palm, FL 33401; 561-655-8553. *Master bedroom:* **Carpet,** Lares—Stark Carpet, see above. **Drapery fabric** #6050 Diana Taffeta—Henry Calvin,see above. **Drapery, bedhangings and valance fabrication and installation**—Finelines, see above. **Headboard and fabric,** #39944.01 Trouvailles Linen Damask—Brunschwig & Fils, see above. **Bed handings and valance** fabrics #6050 and #6051 Diana Taffeta—Henry Calvin, see above. **Mirrored chest**—Campbell Custom Glass (T); 323-735-0021. **Silver accessories**—Guinevere Antiques, see above and Dunville's L'Antiquaire (R), 329 Worth Ave., Palm Beach, FL 33480; 561-655-5774. **Glass candlesticks**—Takashimaya (R), 693 Fifth Ave., New York 10022; 212-350-0116. **Mercury glass accessories**—Brass Scale Antiques (R), 3721 S. Dixie Hwy., W. Palm Beach, FL 33405; 561-832-8410 and Regency Antiques, see above. **Bed linens**—Gattle's (M); 800-243-4409.

118 LET'S PLAY GEORGE WASHINGTON *Pages 118 to 121: Creator:* **Susie Hilfiger**—Best & Co. (R), 289 Greenwich Ave., Greenwich, CT 06830; 203-862-9255. *Architect:* **Allan Greenberg;** 203-661-0447. **Antiques, reproductions, china and paintings**—John Rosselli (T); 212-772-2137. **Children's clothes**—Best & Co., see above.

122 DIVIDE & CONQUER *Pages 122 to 127: Designer:* **Nancy Goslee Power & Assoc.,** 1660 Stanford St., Santa Monica, CA 90404; 310-264-0266.

128 NEW PANES, NEW GAINS *Pages 128 to 131:* **Custom-designed items** by Nick Allen are available at Nick Allen, 27 Battersea Bridge Rd., London, SW 11, UK; 44-171-738-0050; tel./fax: 44-171-924-4901.

132 ESCAPE TO SIMPLICITY *Pages 136 and 137:* **Drop-leaf table with demilunes,** (other tables shown are reconfigurations of this version), #758-874c, overall size: 30" h., 116½" w., 16½" d., $2,350; **hanging plate rack,** #758-869PR, 51" h., 48" w., 3¾" d., $600; **Rosengard oval back side chair,** #758-882, 37" h., 19¼" w., 20¼" d., $450; **slipcovers,** #758-882SC, $90; **Leksand side chair,** #758-880, 38" h., 20" w., 22½" d.., $390; **Leksand-arm chair,** #758-881, 38" h., 22½" w., 22½" d., $450; **upholstered side chair,** #758-884, 44½" h., 23" w., 27½" d., $650; **side chair slip cover,** #758-884SC, $180—Solgården Collection from Lexington Furniture (M); for stores: 800-LEX-INFO.

138 NORTHERN DELIGHTS *Pages 138 and 139:* **For Swedish antique furniture and accessories,** contact Filippa Naess at Filippa & Co., 51 Kinnerton St., London, England SW1X8ED; 44-171-235-1722; tel./fax: 44-171-245-9160.

140 IMMERSION COOKING *Pages 140 to 143:* **Le Manoir aux Quat' Saisons** (member Relais & Chateaux), Church Road, Great Milton, Oxford, OX44 7PD, England; telephone: (011-44) 1844 278881; fax: (011-44) 278847. Email: lemanoir@blanc.co.uk; toll-free reservations: 800-845-4274. **Ecole de Cuisine,** four-day course offered Mar., Apr., and Sept. through April 27, 2001. Cost: approx. $2,500 per person, and includes tuition; all meals; wine with dinner; Raymond Blanc's acclaimed Menu Gourmand on the final night; and five nights' deluxe accommodation. Pistachio paste, Sahadi (R); 718-624-4550.

CORRECTION

In the Reader Information for "Fit for Company," on page 84 of the December issue, the following credit was inadvertently omitted: *Designer:* **Becker + Pesce,** 225 Lafayette St., #809, New York 10012; 212-334-7227.



It's like a French café without the attitude.

Well, maybe some of the attitude.

Continued from page 144

1 teaspoon finely chopped fresh thyme
¼ teaspoon finely chopped fresh rosemary
Olive oil
½ teaspoon salt and freshly ground black pepper

Place garlic, bread crumbs, parsley, thyme, and rosemary in a food processor. Process. Slowly pour in just enough olive oil until bread crumbs form a loose paste. Turn machine off. Mix in salt and pepper to taste. Set aside.

JUS

2 tablespoons olive oil
Reserved lamb bones
¼ cup chopped onion
1 unpeeled garlic clove, crushed
½ cup dry white wine
1 teaspoon tomato purée
1 large plum tomato, chopped
1 sprig rosemary
1 sprig thyme
2⅓ cups water
Salt and freshly ground black pepper

Place olive oil in a roasting pan over medium heat. Add lamb bones. Sear, turning frequently until bones are brown, about 8 to 10 minutes. Add onion and garlic. Cook, stirring frequently until translucent, about 4 minutes. Remove pan from heat. Blot up any excess oil with paper towels. Add white wine. Place pan over medium heat and stir bottom of pan frequently to loosen caramelized juices. Reduce liquid by two-thirds. Add tomato purée, chopped tomato, rosemary, and thyme. Cook until softened, stirring frequently, about 3 minutes. Add water. Pour into a saucepan. Bring to a boil. Skim surface. Simmer for 15 minutes. Strain through a fine sieve into a saucepan. Discard solids. Reduce over medium heat until thickened to taste. Add salt and pepper to taste. Set aside.

PEAR TART

Pastry dough can be made 2 days in advance, covered in plastic wrap, and refrigerated.

For sweet pastry:
4 tablespoons unsalted butter, creamed
2 tablespoons plus 2 teaspoons confectioners' sugar
1 egg yolk, room temperature
Pinch of salt
1 cup flour
1 or 2 tablespoons cold water

For almond cream:
3 tablespoons plus 2 teaspoons unsalted butter, softened
3 tablespoons plus 1 teaspoon confectioners' sugar
4 tablespoons ground almonds
1 egg, room temperature
1 tablespoon heavy cream
1 tablespoon rum, optional

For pears:
4 cups water
⅔ cup sugar
Juice of 1 lemon
1 vanilla bean, split lengthwise
2 large pears, peeled and halved

To assemble:
Sweet pastry tart shell
Almond cream
2 poached pears
Confectioners' sugar

Prepare pastry: Thoroughly mix together butter, confectioners' sugar, egg yolk, and salt in a large mixing bowl. Add flour. Rub together with your fingertips until mixture resembles coarse meal. Gradually add water and gently mix with your hands until dough just comes together. Press pastry into a ball. Cover with plastic wrap. Refrigerate 6 hours.

Remove dough from refrigerator. Remove plastic wrap. Roll out on a lightly floured sheet of plastic wrap until ⅛-inch thick and about 14 inches round. Place dough, floured side up, inside a 9-inch tart pan with a removable bottom. Press gently into pan. Peel off plastic wrap. Cut off overlapping dough at top. Prick dough all over with a fork. Freeze for 1 hour.

Prepare almond cream: Thoroughly mix all ingredients in a bowl. Set aside.

Prepare pears: Place water, sugar, and lemon juice in a saucepan. Scrape seeds from vanilla bean into pan and add vanilla bean. Bring to a simmer over medium heat. Add pears. Simmer until tender, about 20 minutes. Remove pan from heat. Remove vanilla bean. Cool.

Assemble tart: Remove tart shell from freezer. Evenly spread almond cream on bottom. Drain pear halves. Core. Cut into thin horizontal slices. Place each half, stem end toward center, on top of pastry cream forming a cross. Bake in a preheated 350°F oven for 40 minutes. Remove tart from oven. Cool on a rack. Remove tart shell from pan. Dust top with confectioners' sugar. Serves 4.

PISTACHIO, BANANA AND CHOCOLATE SOUFFLÉS

Unsalted butter, softened
1 tablespoon plus 1 teaspoon sugar
3 tablespoons crème patisserie, room temperature, recipe follows
Pistachio, banana and chocolate bases, recipes follow
2 egg whites, room temperature
2 teaspoons fresh lemon juice
1½ tablespoons sugar
1 teaspoon confectioners' sugar

Butter insides of two 3-by-1½-inch soufflé dishes. Sprinkle with 2 teaspoons sugar. Shake out excess. Set aside.

Mix together pastry cream and pistachio, banana, or chocolate base in a bowl. Set aside.

Beat egg whites and 1 teaspoon lemon juice in a bowl until soft peaks form. Add remaining lemon juice. Gradually add sugar and beat until firm peaks form. Do not overbeat. Whisk ⅓ of egg whites into pastry cream mixture. Fold in remaining egg whites in 2 stages.

Divide mixture among prepared soufflé dishes. Smooth tops with a knife. Rub your thumb around the edge of the soufflé dish to push soufflé mixture from edge. (Soufflé will keep for 1 hour at this stage.)

Place soufflé dishes on a cookie sheet. Bake in a preheated 375°F oven for 8 to 10 minutes. Remove soufflés from oven. Dust tops with confectioners' sugar. Serve immediately. Serves 2.

PASTRY CREAM

Can be made 2 days in advance, covered and refrigerated.

½ cup sugar
2 cups milk
1 vanilla bean, split lengthwise
6 egg yolks, room temperature
3 tablespoons plus 2 teaspoons flour
3 tablespoons cornstarch

Sprinkle 2 tablespoons sugar over a heavy-bottomed saucepan. Add milk. Scrape seeds from vanilla bean into pan and add bean. Bring to a boil. Reduce heat and simmer 5 minutes. Remove pan from heat. Remove vanilla bean. Set aside.

Cream together egg yolks and remaining sugar in a bowl. Thoroughly whisk in flour and cornstarch. Slowly pour in ⅓ of milk mixture, whisking constantly until well blended. Pour egg yolk mixture into remaining milk. Bring mixture to a boil, whisking constantly for ½ minute. Remove pan from heat. Pour *crème patisserie* into a bowl. Place over a bowl of ice. Cool. Cover surface with plastic wrap. Refrigerate. Makes about 2½ cups.

PISTACHIO BASE

1 teaspoon pistachio paste, see reader information for source

BANANA BASE

1 very ripe banana, mashed

CHOCOLATE SOUFFLÉ

3 tablespoons cocoa powder
¼ cup boiling water
2 tablespoons grated bittersweet chocolate

Mix cocoa power and boiling water in a bowl until a paste forms.

Mix 1 tablespoon chocolate paste and grated bittersweet chocolate together in a bowl. Set aside. ■


OW CAN I POSSIBLY PROTECT MY FAMILY
FROM BACTERIA 24 HOURS A DAY?"
HELP IS ON THE WAY.
NEW!
Floral Fresh
CLOROX
DISINFECTING SPRAY
KILLS 99.9% of BACTERIA for 24 hrs
ELIMINATES ODORS
NEW!
CLOROX
DISINFECTING SPRAY
KILLS 99.9% of BACTERIA for 24 hrs
ELIMINATES ODORS
NEW!
Citrus Scent
CLOROX
DISINFECTING SPRAY
KILLS 99.9% of BACTERIA for 24 hrs
ELIMINATES ODORS
New Clorox® Disinfecting Spray helps protect your family against 99.9% of bacteria* for up to 24 hours even when surfaces like doorknobs and toilet handles are touched repeatedly and re-contaminated.
Unfortunately, Lysol Disinfectant Spray's** protection fades when surfaces are touched.
You can't possibly be there for your family every second of every day.
But now you have a choice. Protection that fades when touched, or New Clorox Disinfecting Spray, which helps protect for up to 24 hours.
Seems like an easy decision.
aph, Salmonella and Klebsiella pneumoniae.
**Lysol is a registered trademark of Reckitt & Colman Inc.
©1999 The Clorox Co.

Reader's Digest

Tips for Better Living

Carolyn Davis

Fresh ideas for your home



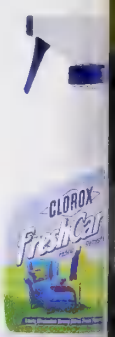
New Clorox® Disinfecting Spray is the first and only household disinfectant that kills 99.9% of bacteria for 24 hours, even after repeated touching. Just think about the many surfaces you touch throughout the day--the ATM, gym equipment, chairs, mall escalators, grocery store carts and pens. A new study shows the germs we come into contact with outside the home can eventually end up on our kitchen counters, doorknobs, telephones and more. We can't control the outside world, but we can take charge inside to prevent frequently touched surfaces from spreading germs that can make us sick. Taking care of your family just got easier with new **Clorox® Disinfecting Spray**.



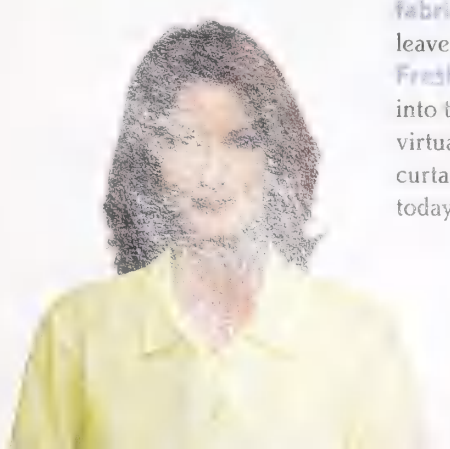
New Liquid-Plumr® Foaming Pipe Snake Clog Remover offers a revolutionary breakthrough for problem drains. This dual-chamber bottle holds two powerful liquids that activate on contact inside drains to form an effective deep-cleaning foam. It starts working immediately and deep cleans pipes, dissolving the hair and gunk that cause slow-running drains and clogs. **Liquid-Plumr® Foaming Pipe Snake Clog Remover** is safe on pipes. Your satisfaction is guaranteed, so try **Liquid-Plumr® Foaming Pipe Snake Clog Remover**. It's the easy solution for problem drains.



BRITA®'s New Ultra Faucet Filter offers a convenient way to get great tasting, fresh tap water. BRITA's Ultra Faucet Filter is certified by NSF International, the leading independent test lab for the certification of water filtration products to remove 99.99% of cryptosporidium, giardia and sediment. It also removes 99% of lead, chlorine, trichloroethelyne, asbestos and reduces benzene and atrazine. And **BRITA's Ultra Faucet Filter** is the only after-tap filtration product to be certified by NSF International to remove hydrogen sulfide, which causes the "rotten egg" odors present in some tap waters. It attaches easily to existing faucets —no tools needed. Its compact, streamlined shape takes up very little sink space and has a handy switch that allows a choice between filtered and unfiltered water. Each filter provides approximately 100 gallons of cleaner, clearer water for drinking, cooking, mixing juice and more! **BRITA's Ultra Faucet Filter** gives you filtration you can trust at a fraction of the cost of bottled water.



Clorox® FreshCare Fabric Refresher is a breath of fresh air for fabrics. It safely eliminates strong odors in fabrics and upholstery to leave your whole house smelling clean. That's because **Clorox® FreshCare** has a patented odor-cleaning ingredient that penetrates down into the fiber to eliminate odors at their source. And it's safe to use on virtually all household fabrics and clothing, including carpets, sofas, curtains and bedding. Try new **Clorox® FreshCare Fabric Refresher** today and enjoy a fresh and clean smelling home.



Carolyn

©1999 The Clorox C
Reader's Digest, the
logo and Tips for Be
from Carolyn Davis
tered trademarks of
Reader's Digest Ass
Inc. Used by The Cl
Company with perm



The Power of Pine-Sol® in 3 Clean Scents.



RAIN CLEAN®

LEMON FRESH



& PINE



©1998 The Clorox Company

"Oops! The spaghetti sauce splattered..."

"Sherrie's makeup is all over the sink again."

"Who put the frog on the counter?"

"Do you have to pot those plants here?"

"Yikes! What was in this trash can?!"



Introducing Clorox™ Disinfecting Wipes.

So fun! So easy, and bleach-free, so you can use them anywhere.*

It's from Clorox. So it's more than clean.

*Not for use on food contact surfaces

©1999 The Clorox Company



Beautiful Finds



BLINDS AND WALLPAPER

Save up to 82 percent on blinds, wallpaper, borders, and fabric at National Blind and Wallpaper Factory. Free UPS shipping within 48 hours. For a free blind sample kit, call 800-477-8000.



PET DOORS

are the ultimate in freedom and convenience for cats and dogs. There are many different styles to fit doors, walls, windows, screens, sliding glass doors, and garages. For a free catalog, write to Pet Doors USA, Inc., Dept. HBE300, 4523 30th Street West, Bradenton, FL 34207; or call 800-749-9609.



WALLPAPER AND BLINDS

Custom-made name brands are available at savings of up to 80 percent. For a free blind sample kit and measuring guide and wallpaper catalog with over 700 special order patterns ($2), call American Blind and Wallpaper Factory at 800-735-5300.

VICTORIAN ARMCHAIR



is carved from solid mahogany and available in 20 fabrics. Over 300 other pieces from the nation's largest Victorian catalog ($4 for catalog, includes $25 discount coupon). Magnolia Hall, 8515 Haven Wood Trail, Roswell, GA 30076; 404-351-1910.



CREATIVE IDEAS AND SOLUTIONS

Readers of *Smart & Simple Decorating* (Time/Life) will be inspired by the striking before-and-after makeover photos of actual decorating projects, and the revealing accounts of decorators' own homes, clients' residences, model homes, and showhouses. To order your hardcover copy of *Smart & Simple Decorating* ($16.00 plus shipping) or to learn more about our services or franchise and career opportunities, visit us at www.decoratingden.com or call 800-DEC-DENS.



SLIPCOVERS BY MAIL Beautify your furniture with ready-made slipcovers from Sure Fit. One-piece elasticized covers slip on easily and really stay in place. Available in heavy machine-washable fabrics. Chair, loveseat, and sofa sizes fit most upholstered furniture. Dining room chair covers and pillows also available. Call for free color catalog 888-SLIP 1 ON (888-754-7166), or write to Sure Fit, Inc., 939 Marcon Blvd., Allentown, PA 18103. *Web site:* www.surefit.com

HOUSE BEAUTIFUL© Volume 142, Number 3 (ISSN 0018-6422), is published monthly by Hearst Communications, Inc., 959 Eighth Ave., New York, NY 10019. Frank A. Bennack, Jr., Pres. & Chief Executive Officer; Victor F. Ganzi, Executive V-Pres. & Chief Operating Officer; Jodi W. King, V-Pres. & Secretary; Ronald Doerfler, V-Pres. & Chief Financial Officer. Hearst Magazines Div.: Cathleen Black, Pres.; George J. Green, Executive V-Pres.; Mark F. Miller, Executive V-Pres., Gen. Manager; Raymond J. Petersen, Executive V-Pres.; John A. Rohan, Jr., V-Pres. & Group Controller; **© 2000 by Hearst Communications, Inc.; all rights reserved. The magazine is not responsible for unsolicited manuscripts; [illegible] will be returned unless accompanied by return postage and envelope. Address manuscripts to The Editor, House Beautiful, 1700 Broadway, New York, NY 10019. Trademarks: House Beautiful, House Beautiful Building Manual, House Beautiful's Gardening and Outdoor Living, House Beautiful's Home Decorating, House Beautiful's Kitchens/Baths, House Beautiful's Home Remodeling, and Houses and Plans. Trademarks are owned by Hearst Magazines Property, Inc. in U.S.A. and Hearst Communications, Inc. in Canada.** **Periodicals postage paid at New York, NY, and additional mailing offices. Printed in the U.S.A. Postmaster: Send address changes to House Beautiful, P.O. Box 7174, Red Oak, Iowa 51591.**

House Beautiful MARKETPLACE CLASSIFIED

BRASS BEDS -IRON BEDS

BRASS AND IRON BED SALE! Buy factory direct and save 50% on romantic solid brass and iron beds. Once-in-a-lifetime savings! Lay-away and payment plans. FREE color catalog. BRASS BED SHOPPE, 12421HB Cedar Road, Cleveland Heights, OH 44106. (216)229-4900. www.brassbedshoppe.com

LIGHTING

GOLDEN VALLEY LIGHTING. Save up to 50% on top quality lighting. Indoor, outdoor, chandeliers and more, in newest designs, and all price ranges. Order from our 80 page online catalog at www.gvlight.com, or call 800-735-3377 (dept. 639) for catalog ($5.00, with a $10.00 credit on purchase). Free delivery on catalog items, no sales tax.

FURNITURE

50% FURNITURE DISCOUNTS, 500 FINEST BRANDS. In-home Delivery since 1933. CHERRY HILL FURNITURE. 1-800-666-0933 or http://www.cherryhillfurn.com brochures. 1-800-888-0933 quotes.

1-800-965-4077 ATLANTIC FURNITURE Has Lowest Prices On Brand Names For Home & Office Furnishings. Free Brochure.

CAROLINA FURNITURE WORLDWIDE**** Save up to 60% on major brands. White Glove express delivery. Call 1(800)714-4448 For Immediate Quotes. After 6:00pm EST & Saturday: 1(800)369-9868.

CARPETING - FLOORING

ACCESS CARPET. All Brands. Hardwood, Vinyl & Carpet. 1,000 Colors. Lowest Prices. 12' & 15' Widths. Free Samples. Call Today! 1-800-848-7747 Ext. #84. www.dalton.net/access/

CARPET, VINYL, AND HARDWOOD FLOORING at True Wholesale Prices. Call CARPET EXPRESS "America's Floor Store" 1-800-922-5582. Located Dalton, GA.

GEORGIA CARPET INDUSTRIES - Three warehouses, over a million yards of carpet, vinyl, wood, laminates. Never undersold, free samples 1-800-803-5430 ext. 800. www.georgiacarpet.com

1-800-789-9RUG. All Major Brands. 5% Over Cost. Don't Pay Retail. American Carpet Brokers.

1-800-338-6124 ext. 52. CARPET, VINYL, RUGS, Wood. For 25 years. The Best Brands. The Lowest Prices. WEST CARPET INDUSTRIES, Dalton, GA.

FABRICS

FABRICS - SOUTHERN DESIGN CONCEPTS - Discount source for many designer fabric and wall coverings. Never undersold. Please give manufacturer, pattern, and color. 800-245-3071.

For more information on how to place an ad call: 1-800 324-4589 or write to: Kathleen Gleason, Classmark, 512 W. Burlington Ave., La Grange, Il 60525 · Fax: 708-352-4094.

1st Quality Name Brand Blinds & Wallpaper

SAVE! up to 35

You'll never find a reason to buy from anyone else! We guarantee it!

Steve Katzman, President

FREE Shipping!

American Blind and Wallpaper Factory

Call for a FREE Blind Kit & Wallpaper Catalog!*

1-800-735-5300

FAX 1-800-391-2293, 909 N. Sheldon Rd, Plymouth, MI 48170

Open 7 days a week! Call 24 hours a day.

All major credit cards, money orders & checks accepted

www.AmericanHomeDecorating.com

*$2 shipping & handling for wallpaper catalog only.

Wide Plank Flooring

Hand crafted New England floors... from our family to yours.

Carlisle RESTORATION LUMBER

1-800-595-9663

A TRADITION AS OLD AS AMERICA

Call for your free brochure or sample kit

STODDARD, NH • SINCE 1966 www.wideplankflooring.com

TAN AT HOME!

SUNVISION • Wolff • Tanning Beds

BUY DIRECT & SAVE UP TO 50%

CALL FOR FREE CATALOG!

SUNVISION

UNITS AS LOW AS $599

HOME DELIVERY • FINANCING AVAILABLE

1-800-842-1324

Custom Table Pads

Guaranteed Quality and Service

Save – Direct from America's oldest and largest table pad company. 30-year limited warranty.

1-800/328-7237 Ext. 260

Sentry TABLE PAD CO. SINCE 1911

© SENTRY 1999

9-Day Delivery Available

American Light Source

Guaranteed Lowest Prices • Quality Name Brands

Call toll free with manufacturer and style number

Catalog $5 1-800-741-0571

www.americanlightsource.com

Free Catalog of Designer Beds

Make your dreams come true with the Claudio Rayes Bed Collection.

Call today for a free catalog 1-800 884-9202

118 E. Commerce Ave., High Point, NC 27260

Hunt Galleries® Inc

P.O. BOX 2324 HB99, HICKORY, NC 28603

"CUSTOM ORDER" FACTORY DIRECT

Use your fabric or ours including leather

Select from Hundreds of items

Roosevelt Chair

1-800-248-3876

50 YEARS OF SERVICE AND SATISFACTION

www.huntgalleries.com

Parents' choice

The only playset to win a 1999 *Parents' Choice Award* is made from naturally splinter-free cedar. No other playsets are.

Cedar Works HB OF MAINE

Catalogue & video 1-800-GO-CEDAR

www.cedarworks.com (1-800-462-3327)

*

To ADVERTISE YOUR PRODUCT in HOUSE BEAUTIFUL'S SHOPPER SECTION, contact STACEY PIANO at (212) 649-3228 or fax (212) 258-2253

*

Authentic Pine Floors

800-283-6038

Call For Free Product Information

www.authenticpinefloors.com

FOLLOW YOUR DREAM!

Interior Decorating

Build a great business and a beautiful career with the *new*

Decorating Den INTERIORS

EACH FRANCHISE INDEPENDENTLY OWNED AND OPERATED

VISIT OUR WEBSITE AT WWW.DECORATINGDEN.COM

OR CALL 1-800-DEC-DENS EXT. 1688

TRIAD FURNITURE DISCOUNTERS

Savings of 40%-50%

You'll find everyday savings of up to 50% off retail on the most recognized names in the furniture industry. Triad Furniture Discounters provides superb selection, great service, and nationwide in-home delivery.

Call today for prices or additional information.

800-323-8469

To receive our beautiful 52-page color catalog, send $12 to: P.O. Box 7505 Myrtle Beach, SC 29577

FREE BROCHURE



North Carolina's Finest Home Furnishings

SAVE UP TO 70%

On over 350 Top brand name furniture and accessories manufacturers. All available from our beautiful 450,000 square feet of showrooms. Worldwide in-home delivery

ALL DEPOSITS PROTECTED BY SURETY BOND!

For Your Free Brochure Call

1-704-938-9171

Village Furniture House

146 West Avenue, Kannapolis, NC 28081

GUARANTEED LOW PRICE... ALWAYS!

We shop the competition for you to ensure no one's prices are lower than ours!

WALLPAPER & BLINDS

85%

Plus TAKE AN EXTRA 10%

FREE Blind Sample Kit!

WHY BUY FROM ANYONE ELSE?

OVER 10 YEARS SATISFYING MILLIONS OF CUSTOMERS NATIONWIDE!

FREE SHIPPING

CALL 1-800-477-8000

24-HOUR FAX LINE: 1-800-214-3929

We'll Beat Anyone's Price!

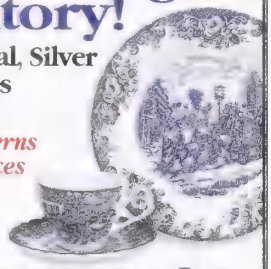
NATIONAL BLIND & WALLPAPER FACTORY

World's Largest Inventory!

China, Crystal, Silver & Collectibles

- *Old & New*
- *125,000 Patterns*
- *6 Million Pieces*
- *Buy & Sell*

Call for FREE lists.



REPLACEMENTS, LTD.

PO Box 26029, Greensboro, NC 27420 Dept. HB

1-800-REPLACE (1-800-737-5223)

www.replacements.com

Mammograms...

Not just once, but for a lifetime

Medicare helps pay for yearly mammograms.

For Medicare information, call 1-800-638-6833. For information on breast cancer and mammograms, call the National Cancer Institute's Cancer Information Service at 1-800-4-CANCER (1-800-422-6237).

We Have No Arch Rivals.

Walpole's hand crafted quality is unmatched in arches, arbors, fence, and much more. Call 800-343-6948, or write for our new '99 Selections brochure.



Walpole Woodworkers®

767 EAST ST., WALPOLE, MA 02081

QUALITY FENCE SINCE 1933

China Crystal Gifts



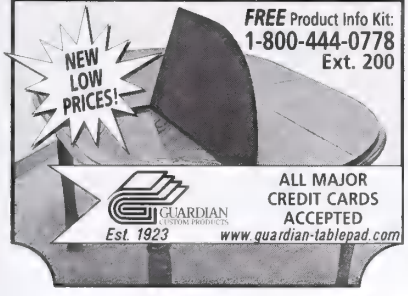
Click to see 50,000 items world's greatest brands

www.smallislandtrader.com

The Web's China Shop

FACTORY DIRECT SUPER SAVINGS! LIFETIME GUARANTEE!

Custom Table Pads



FREE Product Info Kit: 1-800-444-0778 Ext. 200

NEW LOW PRICES!

GUARDIAN CUSTOM PRODUCTS Est. 1923

ALL MAJOR CREDIT CARDS ACCEPTED

www.guardian-tablepad.com

Swim At Home™



Swim or exercise against a smooth adjustable current. The 8' x 15' Endless Pool™ is simple to maintain, economical to run, and easy to install inside or outdoors.

For Free Video, Call (800) 233-0741, Ext. 957

Premier BLINDFACTORY.

Everything for windows at the *Guaranteed Lowest Prices!*

Call today for your FREE catalog

1-888-BLINDS-3

HunterDouglas *Infinity*

Factory Direct!

- UP TO 85% Off retail price
- FREE Shipping
- 24-Hour Shipping Available

www.premierblinds.com



Wallpaper ORDER DIRECT

FIND A LOWER PRICE AND WE'LL MATCH IT!*

That's Our Low Price Guarantee

* Competitor's price must be verifiable. Retail sales only

SHERWIN WILLIAMS

1-800-442-3775

www.sherwin-williams.com

Open 7 days a week!

MON-FRI 8:30AM-10PM EST. SAT-SUN 10AM-6PM EST.

SAVE UP TO 60%

CAROLINA FURNITURE DIRECT

1-800-838-7647



LEARN INTERIOR DECORATING AT HOME

Free Monthly Design Tips

WWW.SHEFFIELD.EDU

FREE CATALOG 800.451.7434

Name_____

Address_____

City/State/Zip_____

SHEFFIELD SCHOOL OF INTERIOR DESIGN
DEPT. HB300, 211 EAST 43RD STREET
NEW YORK, NY 10017

House Beautiful

At Your Servic

An Index of Information Offered by Our Advertiser

AUTOMOTIVE

1. BUICK PARK AVENUE

Welcome to Park Avenue by Buick — the power of understatement. For more information, and to receive your free catalog, check #1.

2. CHEVROLET MONTE CARLO

For more information regarding the "Sophisticated Performance" of Monte Carlo, check #2. Free.

3. LEXUS

The Lexus Certified Pre-Owned Program. Owning a Lexus is closer than you think. To learn more about our ground-breaking warranty visit us as www.lexuscpo.com. Check #3. Free.

HOME FURNISHINGS

4. ALEXANDER JULIAN HOME COLOURS BY UNIVERSAL FURNITURE LIMITED

"Combine beauty and style with fashion and function then relax and enjoy, express yourself with my award winning collection of furniture that's a little bit elegant, a lot casual and very comfortable." Check #4 for your FREE Literature.

5. BAKER FURNITURE

Baker's Upholstery Collection features a rich array of traditional and contemporary frame styles in historic reproductions, original designs by internationally recognized designers, and classic Baker designs. Unique fabrics, decorative treatments, finish options and premium cushion choices enhance the pieces that will last a lifetime. Check #5. $12.

6. CALIFORNIA CLOSETS

The more we live, the more stuff we accumulate. Every room holds memories that we've saved from life's journey. The places we put the stuff are as important as what goes in them. Call California Closets at 1-800-336-9175 for an in-home consultation. Check #6.

7. CHARLES P. ROGERS BRASS & IRON BEDS

Charles P. Rogers Brass & Iron Beds, Est. 1855. Original 19th and 20th century headboards, beds,canopy beds, and daybeds are now available direct from America's oldest maker of brass and iron beds. Color catalog $1.50. Phone orders welcome. Check #7.

8. COURISTAN

Known throughout the industry for Power-loomed and Hand-made rugs, Couristan's collections range from novelty to natural textures. Our Power-loomed rugs come in a vibrant and diverse selection of colors, designs and patterns. Our Hand-mades are designed with extraordinary detail and elegance in unique motifs of traditional, oriental and open field rugs. Please check #8 for our free transitional catalog.

9. DECORATING DEN INTERIORS

Don't know where to begin? Decorating Den Interiors can provide the perfect solution. In our exclusive colorvan, we bring to you, in the comfort of your home, countless ideas and samples to decorate every room. And our consultation is always complimentary. Franchise opportunities are presently available. Check #9. Free.

10. DREXEL HERITAGE FURNISHINGS

The premier issue of "Images and Inspirations" offers countless ideas for distinctive home furnishings from Drexel Heritage. $5.00. Check #10.

11. FURNITURE.COM

Furniture.com is the easiest way to create your dream home, offering personalized shopping, a wide selection, expert advice, and free delivery all backed by our satisfaction guarantee. Furniture.com all the comforts of home. Check #11. Free.

12. GRANGE

Experience timeless quality. Fine French home furnishings for the bedroom, dining room and living room with upholstery and occasional pieces suited for today's style of living. Tomorrow antiques. Check #12. $10.

13. H.A. FRAMBURG

One of the finest traditions in lighting. Styles including Gothic, Empire, Art Nouveau, Soft Contemporary, Georgian, Victorian and Art Deco. Check #13 for a catalog. $15.

14.HARDEN FURNITURE INC.

Our craftspeople have created high quality heirloom solid wood furniture and upholstery since 1844. Our free 20 page brochure provides a rich sampling of solid wood furniture and upholstery available in a variety of styles and finishes to enrich your home. Check # 14.Free.

15. HICKORY CHAIR COMPANY

Now we offer both convenience and beauty with our new Wood Products Catalog. Arranged by category, the entire breadth of Hickory Chair's classic textures, woods and styles, from elegant to casual, are easily accessed. Check #15. $16.00

16. KARASTAN

Fashion is fleeting, unless it's Karastan. Our rugs and carpets lend distinctive presence to any decor. Send for a full-color brochure. Check #16. $3.

17. KINCAID FURNITURE

Kincaid Furniture... the world's largest maker of genuine solid wood furniture. Own tomorrow's heirlooms today from Kincaid. To order a "Welcome to Kincaid" catalogue call 1-800-242-1671.Check #17. $5.

18. KRAVET

Kravet has celebrated over 80 years of beautiful decorative fabrics and furnishings. Our company brochure explains the complete Kravet line of products including the licensed fabric collections. Check #18. $2.

19. LARSON-JUHL

A great frame touches the entire room, adding elegance and personal style. For the best in custom frames ask your custom framer for the Craig Ponzio Collection by Larson-Juhl. For a free brochure check #19. Free.

20. LA-Z-BOY

For our free home furnishings kit including product information and decorating guide complete with planning grid and furniture templates, check #20. Free.

21. LIGNE ROSET

Distinctive understated furniture beautifully crafted in France. Ligne Roset offers versatile pieces by top European designers. Check #21 for a full color catalogue and experience the innovation and subtle luxury of Ligne Roset. $10.

22. MOHAWK CARPET

For the Mohawk dealer nearest you, or a free copy of Dixie Carter's "All About Carpet" Guide, check #22. Free.

23. NEW YORK DESIGN CENTER

One building with the premiere resources for home and contract furnishings in New York through design professionals. Check #23 for a free directory.

24. PACIFIC COAST FEATHER COMPANY

Pacific Coast Feather down comforters, pillows and feather beds are fluffy for life to provide the ultimate sleep experience. Check #24. Free.

25. RESTORATION HARDWARE

The perfect hammer. Your grandfather's desk. Cocktail napkins to drool over. And hundreds of other intriguing finds for your home. Check # 25 for your free catalog.

26. ROCHE-BOBOIS

The international collection of exclusive, contemporary furniture is presented in a new 76 page, full-color catalog. Exciting concepts in leather and fabric seating, wall systems, occasional tables, bedroom and dining room furniture, and accessories. Check #26. $10.

27. SERTA

We make the World's Best Mattress. Providing famous Perfect Sleeper comfort and support since 1931. Check #27. Free.

28. THOMASVILLE FURNITURE

Nothing turns a house into a home like Thomasville. So make yourself at home by checking #28 for a free catalog of our new collections.

KITCHEN & BATH

29. AMANA APPLIANCES

Amana Easy Reach refrigerators with the freezer on the bottom puts the food you use most at eye level. Check #29. Free.

30. AMERICAN STANDARD

American Standard. Call 1-800-524-9797 ext.75 or visit www.americanstandard-us.com to receive your very own free copy of "The Collection." American Standard's new 112-page book of amazing products and ideas. Check #30 Free.

31. BOSCH

Built-In Cooking. Elegant European-inspired design. Easy to oper controls and numerous features provide efficiency, convenien and world-class performance. The flush-to cabinet design gives kitchen a true built-in appearance. Check #31 for a free broch

32. COOKING.COM

Cooking.com: The premier resource for all your cooking needs Find all the best brands, thousands of recipes, and cook's tip Visit us at www.cooking.com. Check #32. Free.

33. DELTA FAUCET

Delta Faucet is a leading manufacturer of stylish high-quality plumbing products. Our exclusive Brilliance™ polished brass finish never corrodes, tarnishes or discolors and is featured on our polished brass faucets. For more information check #33. f

34. KENMORE

Our shiny metal boxes are filled with innovation, style and intelligence. Check out stainless-steel refrigerators, truly brilli dishwashers, lingerie-loving washing machines by Kenmore a our new Kenmore Elite line. Check #34. Free.

35. KOHLER BATH & KITCHEN IDEAS

A complete set of full-color product catalogs covering baths and whirlpools, showers and lavatories, toilets, bidets, kitche and entertainment sinks, faucets and accessories. Please ch #35 for your catalog set. $8.

36. MARTEX

For a comprehensive guide to selecting and caring for your sheets and towels, or for the Martex retailer nearest you, plea check #36. Free.

37. MOEN

Moen Incorporated offers information on its complete line of stylish, reliable kitchen & bathroom faucets and shower products. Among Moen's many new offerings for 1999 are PureTouch Filtering System Products, the new Inspirations collections of finishes, and the extensa pullout kitchen faucet For a free brochure check #37.

38. PLAIN & FANCY CUSTOM CABINETRY

From American Arts & Craft to the warmth of Provence, our 40-page catalog previews these cabinetry styles and many more... and all within a price range you can afford. Available of the Mississippi. Dept. #HB300C. Visa/MC 800-447-9006. Check #38. $ 12.00

39. SUB-ZERO FREEZER COMPANY

Sub-Zero, the leader in built-in refrigeration design solutions, showcases the nation's most stunning kitchens in Great American Kitchens. To order the idea book, send $10 check, payable to Sub-Zero at Great American Kitchens, P.O. Box 44 Madison, WI 53744 or Check #39. $10.00

40. WOOD-MODE

Full-color pamphlet shows a sampling of designs, from Traditional to Contemporary, and describes the exclusive finis process that enhances the beauty and durability of Wood-Mo cabinetry. It also includes an offer for a free Designer Literatu Collection ($20 value). Check #40. Free.

MISCELLANEOUS

41. BALLARD DESIGNS

The Ballard Designs catalog has the exclusive furnishings, decorator accents, rugs, lighting, artwork and inspiration to h you design rooms that express your point-of-view. With your

PLEASE CHECK THE CORRESPONDING NUMBER(S) ON THE ATTACHED CARD AND MAIL WITH PAYMENT IF REQUIRED, OR FAX TO (419)621-4350. IF CARD IS MISSING, PLEASE SEND REQUEST TO: HOUSE BEAUTIFUL, P.O. BOX 1705, SANDUSKY, OH 44870. OFFERS VALID THROUGH MAY 31,2000. IF MATERIAL IS NO LONGER AVAILABLE YOU WILL BE NOTIFIED BY MAIL.



THE SAFEST WAY TO PURCHASE YOUR WATER HEATER IS FROM YOUR PLUMBER

YOUR **PLUMBER** CAN GIVE YOU MORE.

A licensed, professional plumber knows local municipal codes that govern water heater installation. In many locations, a licensed plumbing professional is the only one who can legally install a water heater.

Your plumber understands the dangers of improperly handling gas and electric fuel sources, as well as the trouble substandard venting or inadequate combustion air can cause. Relying on experience, education and skill, your plumber can choose the exact model for your individual needs from the hundreds of variations available today. Your plumber also has access to water heaters that aren't for sale in a home center or retail store. These professional water heaters are only available through a plumbing wholesaler and, not surprisingly, can provide you with more hot water for your money.

When you do it yourself or have your water heater installed by anyone less than a licensed professional, you're not saving money. You're gambling with comfort and safety. Why take the chance? Calling your plumber when it is time for a new water heater is the right thing to do. It is the safe thing to do. It is the smart thing to do for you and your family.



BRADFORD WHITE®
CORPORATION
Ambler, PA 19002



Bradford White's new brochure for consumers, 30 Reasons To Buy A Water Heater From Your Plumber, is packed with information that concerns your comfort, safety and peace of mind. For a free copy, call your plumber. You can also call us toll free at 877-838-1871 or write to us at 30 Reasons, Bradford White Fulfillment Center, 860 Pennsylvania Blvd., Feasterville, PA 19053. You can also order a copy direct from our website at www.bradfordwhite.com.

Safety Reminder: Do not use or store flammable products such as gasoline, solvents or adhesives in the same room or area near any gas fired appliance. Gasoline and other flammables can be dangerous if not used safely. Also, water temperature over 125°F can cause severe burns instantly from scalds. Always feel water before bathing or showering.

© 2000, Bradford White Corporation. All rights reserved.

CCBPSB/H/1



Allied Arts Guild

Early California Landmark
Magnificent Spanish Gardens

Professional Artists' Studios
Unique Shops
Restaurant

Open to the public Monday–Saturday, 10am–5pm

75 Arbor Road, Menlo Park, CA 94025

The Allied Arts Guild is managed by the volunteers of Woodside–Atherton Auxiliary, benefitting Lucile Salter Packard Children's Hospital at Stanford

For information
call 650-322-2405

For restaurant reservations
call 650-324-2588

LUCILE SALTER PACKARD
CHILDREN'S HOSPITAL AT STANFORD

CCBPSB/H/2

NOW EVERYTHING YOU EAT IS NO FAT.



Introducing the New Diet System 6... Now with Chitosan!

Diet System 6®, the proven winner in diet supplementation, is now better than ever. Now this weight control wonder includes Chitosan – the natural fiber derived from shellfish that *actually binds to fat and carries it away so the fat you eat doesn't become a problem.***

- Binds Fat with Chitosan
- Burn Fat with L-Carnitine
- Mobilize Fat with Lipotropics
- Increase Lean Muscle with Chromium Picolinate
- Feel More Energy with Super Citrimax & Thermogenic Herbs
- Enhance Nutrition with Essential Vitamins & Nutrients

More good stuff for less of you*

From Diet Systems OMNI
a division of

Call us at (800) 262-2616 for product information.
P.O. Box 66457, Los Angeles, CA 90066
www.omninutra.com

*These statements have not been evaluated by the Food and Drug Administration. This product is not intended to diagnose, treat, cure or prevent any disease.

**When used in conjunction with a diet and exercise plan.

Available at: CVS, Rite-Aid, K-Mart, Eckerd, Target, Walgreens, Shopko, and other fine retailers.

© 1999 Omni Nutraceuticals, Inc. 1695-MMS-ADV



introducing
our new
Horizons
collection.

CONCORD
2080 Diamond Boulevard
925-798-2270

FAIRFIELD
5111 Business Center Drive
Interstate 80
at Green Valley Road
707-864-4292

FREMONT/NEWARK
5763 Stevenson Boulevard
at Balentine
510-656-3200

MILL VALLEY
1060 Redwood Highway
North of Tiburon Exit
415-383-3600

MOUNTAIN VIEW
861 E. El Camino Real
On the Sunnyvale border
1/2 mile south of Highway 8
650-967-3059

PLEASANTON
4230 Rosewood Drive
580 E. at Santa Rita Exit
925-734-6675

SAN JOSE
2500 Fontaine Road
Highway 101 and Tully Roa
408-238-4900

SAN MATEO
3020 Bridgepointe Parkwa
650-357-1000

SANTA ROSA
2503 Cleveland Avenue
707-544-1776

SARATOGA
Westgate West Shopping
5285 Prospect Road
408-996-9400

ETHAN ALLEN

©1999 Ethan Allen Marketing Corporation Reach us on the internet at: www.ethanallen.com

CCBPSB/H/4

onal sense of style and our exclusive products and helpful cialists, the possibilities are limitless. Check #41. Free.

CERTAINTEED

l line of quality roofing, siding, insulation, windows, fencing ventilation products that maximize style, comfort and bility. For information check #42. Free.

FIRELIGHT GLASS

antic candlelight without the mess of dripping wax. dblown glass oil candles and chimney lamps from the d's premier design manufacturer. Full line brochure. k #43. Free.

MANNINGTON RESILIENT FLOORS™

nington floors with NatureFormTM replicate the most realis- extures of ceramic and stone ever seen in resilient flooring. at fine flooring retailers. Check #44 for a free catalog.

PERGO

o, the revolutionary laminate floor from Sweden, combines ty, unsurpassed durability and ease of maintenance. he beautiful floor that's made to stay beautiful. 44-page hure full of room scenes and design samples. k #45. $2.00

SANDALS

d the World's Best All-Inclusive Resorts for 5 years in a row. dals has ten magical resorts for couples in Jamaica, Antigua, icia, and the Bahamas. Indulge in luxurious beachfront s and villas. Gourmet dining at up to 8 restaurants per t, unlimited premium brand drinks, an exciting array of land water sports. Call your travel agent or 1-800-SANDALS. k #46. Free.

SCHONBEK

tal chandeliers in any style you could desire--retro, issance or Rococo, triumphantly Empire, starkly emporary or daringly custom. Video & brochure show a itude of original designs and tell the story of Schonbek, h was founded in 1870 in Bohemia. Check #47. Free.

TALBOTS

sic is ... a closet full of clothes. (That you actually wear.) our free Talbots catalog, please call 1-800-TALBOTS. k #48.

TALBOTS WOMAN

ducing Talbots Woman, classic clothing in sizes 12W to 24W. sively by mail. Call toll-free 1-877-TALBOTS for a free og. Check #49.

WILSONART INTERNATIONAL

nart has the LAMINATE FLOOR you want. Classic Wilsonart ng, value-priced Welcome Home Flooring and new, rproof, high-performance Wilsonart Performance Flooring. nart flooring. The new standard for style and performance. k #50. Free.

NDOWS

ANDERSEN WINDOW & PATIO OR LIBRARY

ing or remodeling? The windows and patio doors you se are one of the most important decisions you will make. Andersen library contains literature full of facts and tips to you make smart choices. For free informative guides to windows check #51. Free.

HUNTER DOUGLAS WINDOW FASHIONS

Hunter Douglas Guide to Window Decorating "Second sed Editions" is just what you've been waiting for. Whatever style, this is the ultimate source for both the practical and hetic aspects of window decorating. With over 100 pages of tiful full color photographs and detailed descriptions, this 95 value is your for just $12.95 when you call 0-937-STYLE.Check #52.

HURD MILLWORK COMPANY

big, beautiful windows, energy efficiency and year-round ort. For a free brochure check #53.

For direct access to our advertisers call the following toll-free numbers or log-in to a web site address.

AUTOMOTIVE

Buick Park Avenue
1-800-4A-BUICK www.parkavenue.buick.com
Cadillac
1-800-333-4CAD www.cadillac.com
Chevy
1-800-950-2438 www.chevrolet.com/car
Chrysler Brand
1-800-CHRYSLER www.chryslercars.com
Dodge
www.4adodge.com
Jeep
1-800-925-JEEP www.jeep.com
Lexus Certified Pre-Owned
1-800-USA-LEXUS www.lexuscpo.com
Oldsmobile
1-800-718-7778 www.oldsmobile.com

HOME FURNISHINGS

Amtico International
1-800-270-9315 www.designoutofthebox.com
Baker Furniture
1-800-59BAKER www.bakerfurniture.com
Bergamo/Sahco Hesslein/Rubelli
www.sahco-hesslein.com www.rubelli.it
California Closets
1-800-336-9175 www.calclosets.com
Charles P. Rogers Brass & Iron Beds
1-800-272-7726 www.charlesprogers.com
Couristan
1-800-223-6186 www.couristan.com
Decorating Den Interiors
1-800-DEC-DENS www.decoratingden.com
Drexel Heritage Furnishings
1-800-916-1986 www.drexelheritage.com
Eddie Bauer
1-800-552-8943 www.eddiebauer.com
Furniture.com
www.furniture.com
Grange
1-800-GRANGE-1 www.grange.fr
H.A. Framburg
1-800-796-5514 www.framburg.com
Harden Furniture, Inc.
www.harden.com
Hickory Chair
1-800-349-4579 www.hickorychair.com
Karastan
1-800-234-1120/ext.88
Kincaid Furniture Company, Inc.
1-800-242-1671 www.kincaidfurniture.com
Kravet
1-888-4-KRAVET www.kravet.com
Larson-Juhl
1-800-886-6126 www.larsonjuhl.com
La-Z-Boy
1-800-MAKE-A-HOME www.lazboy.com
Lexington Furniture
1-800-LEX-INFO www.lexington.com
Levolor
1-800-LEVOLOR www.levolor.com
Ligne-Roset
1-800-BY-ROSET www.ligne-roset.com
Martex
1-800-458-3000 www.martex.com
The Mitchell Gold Company
1-800-789-5401 www.mitchellgold.com
Mohawk Carpet
1-800-2-MOHAWK www.mohawkcarpet.com
New York Design Center
www.nydc.com
Norwalk - The Furniture Idea
www.norwalk-furniture.com
Pacific Coast Feather Company
www.pacificcoast.com
Park B. Smith, Ltd.
1-800-720-7261 www.pbsltd.com
Restoration Hardware
1-800-762-1005 www.restorationhardware.com
Sauder Woodworking Co.
1-800-4-SAUDER www.sauder.com
SDH Enterprises
1-800-244-2688
Serta, Inc.
www.serta.com
Sherwin Williams
1-800-4-SHERWIN www.sherwin-williams.com
Thomasville Furniture
1-888-624-4528 www.thomasville.com

KITCHEN & BATH

Amana
1-800-843-0304 www.amana.com
American Standard
1-800-524-9797 www.americanstandard-us.com
Bosch Home Appliances
1-800-944-2904 www.boschappliances.com
Cooking.com
www.cooking.com
Delta Faucet
1-800-345-DELTA www.deltafaucet.com
Jenn-Air
1-800-JENN-AIR www.jennair.com
Kenmore
1-888-KENMORE www.sears.com
Kohler Company
1-800-4-KOHLER/ext.AR6 www.kohlerco.com
Moen
1-800-BUY-MOEN www.moen.com
Moen PureTouch
1-877-DRINK-H2O www.pure-touch.com
Plain & Fancy Custom Cabinetry
1-800-447-9006
Sub-Zero Freezer Company
1-800-444-7820 www.subzero.com
Viking Range Corporation
1-888-845-4641 www.vikingrange.com
Wilsonart International
1-800-710-8846/ext. 1520 www.wilsonart.com
Wood-Mode, Inc.
1-800-635-7500 www.wood-mode.com

WINDOWS

Andersen Windows and Patio Doors
1-800-426-4261
Hunter Douglas Window Fashions
1-800-937-STYLE www.hunterdouglas.com
Hurd Millwork Company, Inc.
1-800-2BE-HURD www.hurd.com

MISCELLANEOUS

American Express Financial Advisers
1-800-GET-ADVICE www.americanexpress.com/advisors
CertainTeed
1-800-782-8777 www.certainteed.com
Firelight Glass
1-800-654-8705 www.firelight.com
Haagen-Dazs Ice Cream
1-800-Cool-Gift www.haagen-dazs.com
OshKosh B'gosh, Inc.
www.oshkoshbgosh.com
Pergo
1-800-33-PERGO www.pergo.com
Schonbek Worlwide Lighting Inc.
1-800-836-1892 www.schonbek.com
Talbots
1-800-TALBOTS

1

Amazon Drygoods



SEWING PATTERNS FOR PERIOD WINDOW TREATMENTS

Featuring more than 50 full size sewing patterns containing a total of 120 styles. On durable paper with step-by-step instructions, yardage guides, fabric suggestions and sewing hints. Swags, Cascades, Valances, Curtains and Draperies, Roman and Balloon Shades, Tiebacks, Finials, Rosettes, Fancy Pillows and more are included. www.amazondrygoods.com Catalog, $3

2

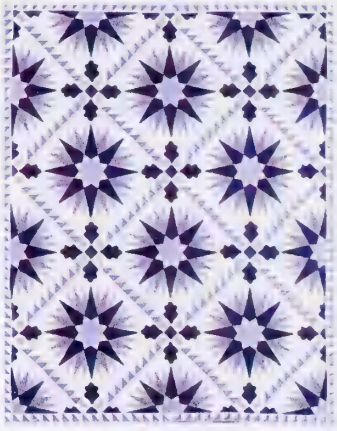
American Blind & Wallpaper Factory



Save up to 82% off first quality name brand Blinds and Wallpaper! FREE UPS shipping! Ask about 90 days no payment. Shop your local store or shop in the convenience of your own home ... order Blind Sample Kit and Measuring Guide $2. Wallpaper Catalog with over 400 special order patterns $2. Call for the lowest price guaranteed! www.decoratetoday.com $2, $2

3

American Quilts!



THE LEADER IN AMERICAN-MADE QUILTS™

* Antique-New-Custom *
Applique - Patchwork - Amish
Custom-made or In-Stock
Catalogue price refundable with quilt purchase.
www.AmericanQuilts.com

$20

Spring Catalog Collection

4



PUT A DRESSER UNDER ANY BED!

Anderson ULTIMATE - BED™

Features space saving, solid wood, top quality, underbed dressers, side tables (optional), lighted headboard (optional), and an air mattress featuring dual firmness controls and a 3" visco elastic foam layer. Sleeping comfort is guaranteed! Wool filled mattress top is dust-mite proof, anti-bacterial treated, and machine washable. Mattress and underbed dresser can be purchased separately for use with your existing bed! Up to 16 drawers. 30 day home trial. Ships UPS.

Free

5

THE ANTIQUE QUILT SOURCE



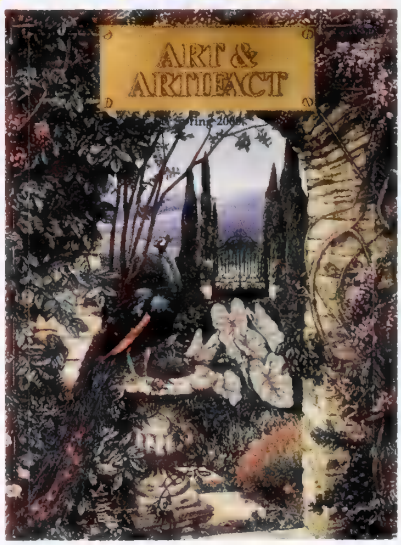
ANTIQUE AMERICAN QUILTS
from Pennsylvania
Quilt Country
ca. 1850-1940
20 years in Home Business
Catalog/Color Photos

www.antiquequiltsource.com

$3

6

Art & Artifact



Offering a lavish selection of exquisite home decor that embraces many cultures and design styles. Artifacts from around the world inspire our wall decor, sculpture, furniture, rugs, accessories, apparel, jewelry and more. Catalogue $3. Receive $10 coupon.

$3

7



ON THE PLAZA IN NEW YORK

BERGDORF GOODMAN

Welcome to the inviting world of *Bergdorf Goodman*. Discover the very best in clothing, accessories, jewelry, and footwear from the most exclusive designer collections for men and women. Enjoy the warmth and wit of our Decorative Home shops, with selections of the most exquisite china, silver, and gifts imaginable. An entire year of *Bergdorf Goodman*.

$12

8

Blackwelder's

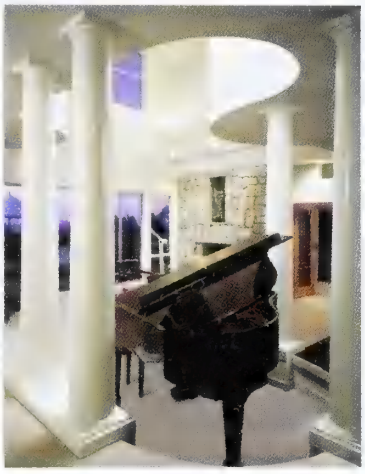


Shop America's Largest Fine Furniture Showroom ... In Your Home! ... 292 pages ... Featured with over 4000 designs in full color. On the cover of the new Millennium Resource Book, is our intricate and exciting Master Bedroom, hand crafted in mahogany with matching marble bed chests. This limited edition showcases our heritage of outstanding affordable selections, built by American artisans, designed for your home. Up to 55% savings. $19.95, plus $3 for shipping and handling, includes price list and $30 gift certificate/refundable upon return. *www.blackwelder.com*

$22.95

9

CHADSWORTH'S 1.800.COLUMNS®



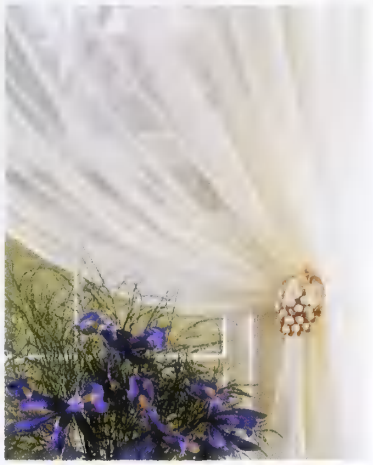
Columns, pillars, pilasters and posts available in wood, PolyStone™ and fiberglass. Our award-winning 44-page ***Idea Book*** features column projects from Classic to Contemporary. Includes Product Portfolio, $20 soft cover, $30 hard cover. Product Portfolio $5. *www.columns.com*

$20, $30, $5

To Order Catalogs: Mail in the tear-out envelope form, or clip-out form, in this section.
To Charge Orders: Call toll-free 1-800-485-2489. (Monday through Friday, 9am to 9pm, Saturday and Sunday 10am to 6pm nationwide) or by FAX to 1-800-801-0473 (24 hours a day).

10

Country Curtains®



Before you consider custom - consider *Country Curtains*! Hundreds of styles and fabrics to choose from. More lengths and widths than you'll find almost anywhere, all ready made and conveniently available by mail or phone. Wonderfully affordable decorating solutions. Free 76 page color catalog.

Free

11

Deck House, Inc.
Designers and Manufacturers of Acorn and Deck House

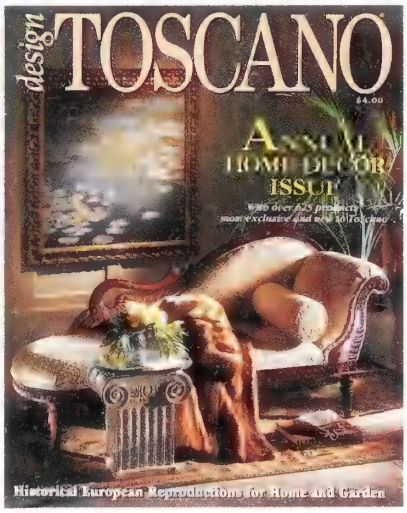


Walls of glass and exotic woods frame the natural beauty of your home site. The post and beam construction and soaring spaces of each custom-crafted *Deck House* reflects the elements of nature. Order your **Design Portfolio** and start planning today.

$20

12

Design Toscano



Inspired recreations which will bring the rich traditions of European decorative arts to your home. Classic and Gothic sculptures, opulent candelabras and timepieces, heirloom quality accent furniture, masterpiece canvases in elegant wood frames ... a mere hint of what awaits you.

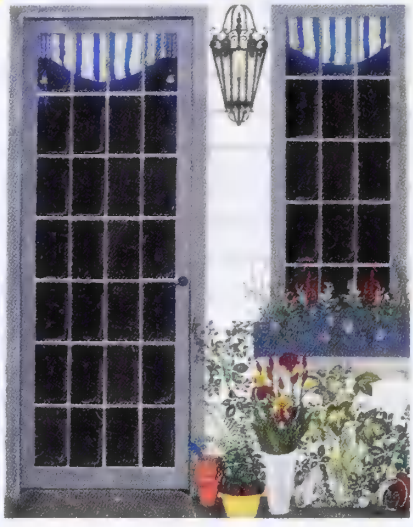
$5

13



From traditional to trendy and everything in between, *Domestications* has great values on fashionable home furnishings and accessories. Whether you want to completely redecorate or simply refresh, we can help. Request your FREE catalog and you'll receive 10% off your first order! *www.domestications.com*

14



New color catalog featuring:
New stencil designs,
New 3 hour video,
New double-ended brushes.
Plus tips, techniques, and more!
Dressler Stencil Color Catalog
Sent bulk mail for only

15



America's *biggest* bargain book selection. Save up to 80% on recent overstocks, imports and reprints; save on current books and best sellers, too! Home Decorating, Gardening, Cooking, Fiction, Nature, Biography - over 60 subject areas with 100s of new arrivals monthly. Quality hardcover books, starting at $3.95. Catalog,

Spring Catalog Collection

16

FLORENTINE CRAFTSMEN



Florentic Craftsmen, Inc. is the premier manufacturer of the finest in imaginative garden ornamen[illegible]atuary, fountains, furniture and more. From the elegant to the whimsical, our new 48-page catalog illustrates over 400 handcrafted creations made from lead, bronze, iron and stone. C[illegible] prices $5 U.S., $6.50 Foreign.

17



From spectacular sets to the hard to find specialty items ... all from Americas oldest and largest wicker and rattan importer. Widest selection, highest quality and guaranteed lowest prices. New 64-page color catalog, $3 (credited with order). Visit us at **www.franswicker.com**

18

FRENCH COUNTRY LIVING



Our award-winning catalog presents the *crème de la crème* of the collection of French home furnishings and accessories we have offered since 1986: tables and rush-seat chairs, Provençal pottery, wrought iron, handmade rugs, table and bed linens, lamps and chandeliers, mirrors, baskets and more.

19

GRANITE BAY INTERIOR DESIGN
Picture Gallery

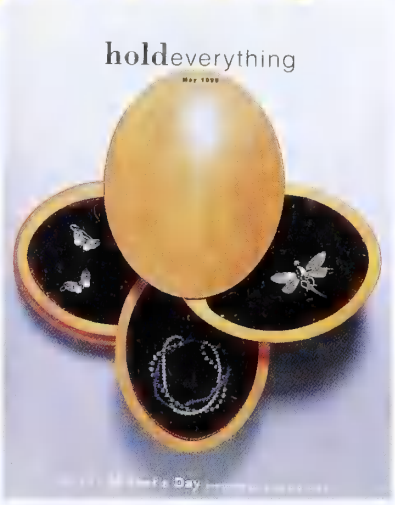


Looking for the perfect picture to compliment your home? *Granite Bay Interior Design's Picture Gallery* catalog is just what you need. Our color catalog has hundreds of framed pictures and mirrors to suit any decorating style or any décor.

$2

20

Hold Everything



Hold Everything. Home organization that makes sense. Look for unique home office ideas, wardrobe protection, media storage, closet organization, shelving and containers to suit every need plus a new collection of photo storage accessories. One year for $2. U.S. only.

$2

21

The Horchow Collection



The best the world has to offer. We bring you the freshest ideas in furnishings, collectibles, dinnerware, linens and fashion, all in a wide selection of styles to suit your tastes. The one year subscription fee is applicable toward your first purchase. Foreign, $10.

$5.50, $10

To Order Catalogs: Mail in the tear-out envelope form, or clip-out form, in this section.
To Charge Orders: Call toll-free 1-800-485-2489. (Monday through Friday, 9am to 9pm, Saturday and Sunday 10am to 6pm nationwide) or by FAX to 1-800-801-0473 (24 hours a day).

22

HORCHOW HOME



Your world never looked better. Distinctive, quality furniture, rugs, tableware, art objects, decorative ideas, all the things that make a house a home are delivered right to your door. One year subscription, (Cost applicable toward your first purchase). Foreign, $10.

$5.50, $10

23

L.A. StencilWorks



Create a mural of a French kitchen, tropical gardens, undersea worlds. Find innovative borders, classic scrolls & furniture size designs. *L.A.StencilWorks* and your imagination are all you need.

$6.50

24

Lanac Sales



For over 40 years *Lanac* has been serving thousands of brides. Take advantage of our unbeatable prices on your China, Crystal, Silverware, Giftware and Jewelry. We carry and stock all major brand names such as Lenox, Royal Doulton, Waterford, Reed & Barton and many more! Register with *Lanac* and you'll get so much more - because your guests will be paying so much less. Satisfaction Guaranteed. Visit our website at *www.lanac.com*

Free

25

Lindal
CEDAR HOMES



Thinking about a custom home?
Every *Lindal Cedar Home* is an original. Spacious, light and imaginative. Each home is a custom creation designed to fit your needs and dreams. To start planning your dream home, order our FREE information packet.
www.lindal.com

Free

26

London Lace

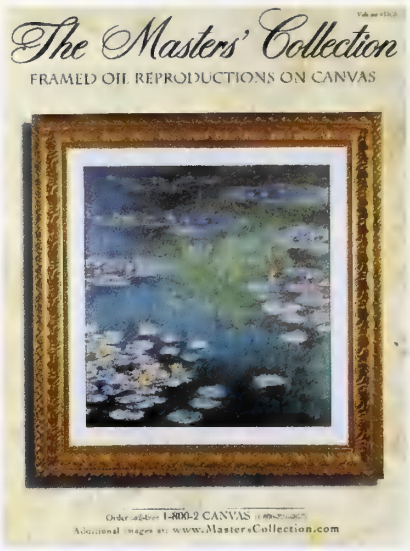


London Lace offers the definitive collection of Nottingham and Madras lace window coverings dating from 1830 to the present reproduced on original antique looms. Also available - window solutions in cotton, linen and velvet for every room in your home. Orders shipped immediately. *www.londonlace.com* Color catalog,

$3

27

The Master's Collection



A spectacular collection of on-canvas replicas of masterpiece paintings. Choose from Impressionists, florals, portraits and more - each finished with a museum quality wood frame.

$2

Spring Catalog Collection

28

MAYFIELD LEATHER SEATING & ACCENTS



Mayfield Leather offers this stunning shaped Chesterfield Chair which gives you comfort, class, and quality at great savings. Also available is a matching sofa, loveseat and ottoman. Other heirloom quality designs are available in over 50 top-grain leathers. Catalog, (refundable with order).

$4

29

Monitrie Manufacturing Company



Presenting a catalog of original masterpieces by Old South. Old South pieces are true reproductions of original classic styles, adding a touch of elegance both outdoors and indoors. We've been handcrafting cast aluminum furniture for over 48 years. Nearly 250 items shown in our full color catalog, including furniture, urns, fountains, mailboxes and garden plaques.

Free

30

Neiman Marcus at Home



Elegant home accessories, fine linens, tableware and unique gifts are yours in the exclusive world of *Neiman Marcus at Home*. The subscription fee of $6.50 (Foreign $15) is applicable toward your first purchase.

$6.50, $15

31

New Panes Creations



Before

$12 Later

For beautiful windows.
For patio doors, too!

Decorative grids are easy to install, inexpensive, removable and durable. You make them fit any size window or door without tools. Homeowners love the new look and SAVE. Color brochures show how, prices, and other homes. Visit our website: www.newpanes.com

Free

32

Newport News

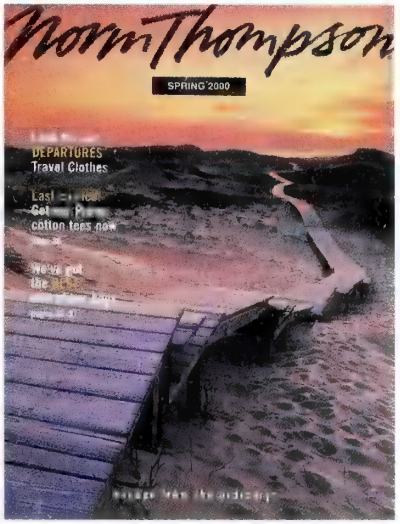


Effortless decorating for every room ... at prices that are so easy to live with. Our exclusive designs express your sense of style and give your home a fresh, spirited look that's relaxed and inviting. www.newport-news.com

Free

33

Norm Thompson



Clothes, shoes and gear for women and men who love to travel or relax in hassle-free comfort and elegance. We're starting our second fifty years with more extraordinary products that will help you escape the ordinary. Join us! A year's subscription,

$2

To Order Catalogs: Mail in the tear-out envelope form, or clip-out form, in this section.
To Charge Orders: Call toll-free 1-800-485-2489. (Monday through Friday, 9am to 9pm, Saturday and Sunday 10am to 6pm nationwide) or by FAX to 1-800-801-0473 (24 hours a day).

34

PEERLESS IMPORTED RUGS
ESTABLISHED 1938

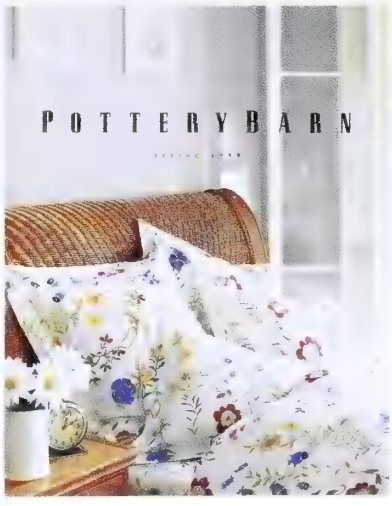


The Peerless 72-page Oriental Rug catalog has an extensive selection of hand-knotted and machine woven rugs from the world over - including China, India and Pakistan. Sizes range from 2' x 3' to 12' x 20' - runners, rounds and stair runners. Also included are tapestries from Europe. *The Peerless Rug* Catalog is a "must." Catalog on website www.peerlessrugs.com

$1

35

Pottery Barn



The Pottery Barn catalog offers the latest designs in furniture, tableware and decorative accessories, gathered from around the world and affordably priced for today's casual lifestyles. One year for $2. U.S. only.

$2

36

Rejuvenation Lamp & Fixture Co.



We build authentically re-created lighting in period styles. Authentic details. Authentic materials. No shortcuts. Affordable fixtures finished and tailored to your specifications. Since 1977. 88-page catalogue.

www.rejuvenation.com

Free

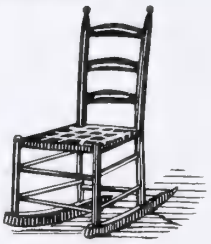
37



Building, renovating or remodeling? Start here! Choose from over 2,000+ home decorating and remodeling items. Period fixtures and hardware, clawfoot tubs, shower enclosures, pedestal sinks, lighting, area rugs and runners, ceiling medallions, moldings and cornices, solid brass doorknobs and more!

38

Shaker



Workshops®

Discover the beautiful proportions and classic simplicity of *Shaker* furniture. Our catalog features reproduction dining chairs and tables, rockers, bar stools, candle stands, small tables, clocks, oval boxes, baskets, peg board and *Shaker* chair tape. Furniture available as precisely fashioned kits for easy finishing or custom finished.

39

THE SILVER QUEEN INC



The Silver Queen Inc.

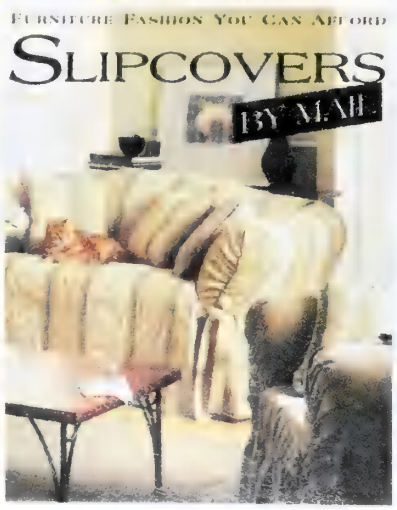
Sterling silverware for sale. Over 4000 patterns of active and discontinued flatware patterns, estate or new at very affordable prices. China, crystal, and fine silver gift items also available. Our 27th year. *www.silverqueen.com*

Spring Catalog Collection

40

FURNITURE FASHION YOU CAN AFFORD

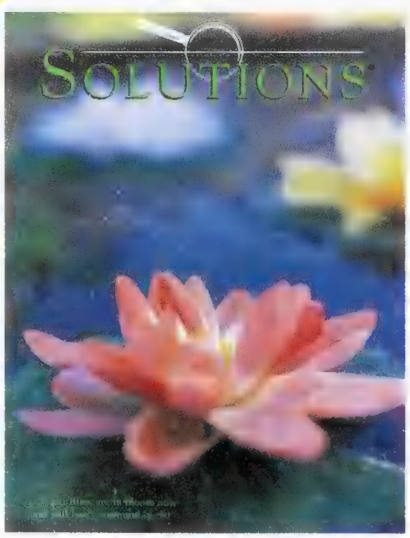
SLIPCOVERS BY MAIL



Cover old furniture or redecorate with Sure Fit's affordable ready-made slipcovers. One-piece elasticized covers fit most upholstered furniture and really stay in place. Available in heavy, machine washable fabrics such as damask, chenille, velvet and matelasse. *www.surefit.com*

41

SOLUTIONS



Unique products that solve the challenges of everyday life. From a self watering flower pot to a hands-free cordless head-set phone. For clean-up, personal care, organization and storage, kitchen and garden, travel and automobile, you'll love Solutions!

42



NEW 15th Anniversary Catalog! with exciting **NEW Stencil Designs** to decorate your home and crafts. Choose from 450 unique quality stencils featuring garden and mural themes, beautiful realistic flowers, herbs, plus traditional country favorites and more! Coupon included for **FREE MiniStencil.** Color catalog (refunded w/purchase).

43

sundance



Founded by Robert Redford, *Sundance* offers an eclectic and unique collection of exclusive home furnishings and accessories, clothing, jewelry, and gifts from artists and craftspeople in the American West and around the World. Catalog $2 (credited toward your first purchase.)

$2

44

linensource



This luxurious and durable Portuguese matelasse coverlet is from the linensource catalog of latest fashion and traditional bedding, fine sheeting and handmade quilts. linensource also offers a wide selection of rugs, decorative accessories and slipcovers that really fit. Order online at:
www.linensource.com/hbl/htm

Free

45

This End Up Furniture



This End Up's Home Collection catalog features 96 pages of exciting decorating ideas for every room in your home. Comfortable and affordable, our furniture is available in over 250 decorator fabrics and a choice of styles to fit your décor. Create the total look by choosing coordinating window treatments, bedding, pillows, lamps, accessories and more! Catalog,

$2.50

To Order Catalogs: Mail in the tear-out envelope form, or clip-out form, in this section.
To Charge Orders: Call toll-free 1-800-485-2489. (Monday through Friday, 9am to 9pm, Saturday and Sunday 10am to 6pm nationwide) or by FAX to 1-800-801-0473 (24 hours a day).

46

Tidewater Workshop



Our catalog offers the best solutions for furnishing your outdoor spaces, at prices 70% less than teak and mahogany. Our classically styled cedar garden furnishings are made with mortise and tenon joinery and countersunk and plugged hardware. See 20 colorful pages of high quality benches, swings, dining tables, chaise lounges and Adirondack furniture, offered to you at factory direct prices.

Free

47

VICTORIAN TRADING CO.



Castle & Cottage

...from humble charm to palatial elegance - revel in a romantic collection of 19th c. framed art, quaint antique reproductions, replica jewelry, Hopeless Romantic classic clothing, and the correspondence papers for which the company is beloved - custom calling cards, address labels, greetings and stationery. Receive a sampler of 8 notecards and stickers, a $5 gift certificate, and a one year catalog subscription - *a $15 value for only* $3.90.
www.victoriantradingco.com

$3.90

48

Wellington's
Fine Leather Furniture



Wellington's color catalog features only the finest American leather manufacturers. Styles include traditional, southwestern, contemporary and more. With nationwide delivery direct to your home. ALWAYS THE BEST FOR LESS. Experience for yourself, the aura of comfortable elegance that only leather can provide. Enjoy! Refundable.

$5

49



Located in Hackensack, NJ

Beautiful wicker and rattan furniture for indoors and outdoors! Teak, wrought iron and aluminum too! National brands from Lane, Woodard, Winston and many more! Plus our own hand-picked imports of bedrooms, bathrooms and childrens furniture and accessories galore! All shown in our new 160-page color catalog. *Wicker Warehouse* ships Nationwide. Send $6. Receive $6 credit.

50

WILLIAMS-SONOMA



For over forty years, *Williams-Sonoma* has been the recognized authority for serious cooks and avid home entertainers. Our Spring catalog offers an exceptional selection of the finest kitchenware, tableware, and specialty food items suitable for all occasions. One year for $2. U.S. only.

51



A special collection of sensual products. Experience the unique as well as the traditional with our 40-page catalogue including lotions, massage products, lingerie, and much more. For 25 years we've guaranteed 100% Confidentiality, Quality, Satisfaction. You have nothing to lose and an entirely new world of enjoyment to gain. $4 (refunded with credit redeemable with your first order). Must be 21 years of age. *www.xandria.com*

Spring Catalog Collection

52

Yankee Barn Homes



Create a home with antique timbers, soaring cathedral ceilings, cozy lofts and skylights. Our designers will work with you to custom design an energy-efficient, low-maintenance home. 175 page **Design Guide** includes plans, color catalog, specifications and pricing. *www.yankeebarnhomes.com*

53



Timeless Shaker designs. Warm and welcoming Country. You'll find the styles you love at a pleasingly affordable price. Over 300 furnishing and decorating items for your living room, dining room, kitchen, bath, bedroom and home office. America's furniture makers since 1947.

54



Add warmth and style to your home that brings out your own special personality. Designs for borders and murals along with supplies. Create a hand-painted effect! English Country, Classical, Victorian, Children's Designs, Garden Motifs and more. Order today and begin to reap the benefits of this special catalogue. Catalog price redeemable.

www.yowlersheppsstencils.com

To order your catalogs, simply mark your selections on the listing below and mail it to: **House Beautiful, Box 1705, Sandusky, OH 44871-1705.** Payment may be made by check or money order made payable to *House Beautiful*. Please add $1.50 service charge. We'll forward your request to the companies involved. They will send their catalog directly to you. For information regarding your order, call 419-621-4589.

We also welcome **American Express®, VISA** or **MasterCard.** It's easier than ever to use your credit card: Call 1-800-485-2489, (Monday through Friday, 9 a.m. to 9 p.m., Saturday and Sunday, 10a.m. to 6 p.m. Nationwide) Or FAX your order to 1-800-801-0473 (24 hours a day).
Either way, the call is on us.

This offer expires May 31, 2000.

Spring Catalog Collection

❑ 1	Amazon Drygoods	$3
❑ 2	a American Blind Sample Kit & Measuring Guide	$2
❑	b American Wallpaper Catalog	$2
❑ 3	American Quilts™	$20
❑ 4	Anderson Manufacturing	Free
❑ 5	Antique Quilt Source	$8
❑ 6	Art & Artifact	$3
❑ 7	Bergdorf Goodman	$12
❑ 8	Blackwelders	$22.95
❑ 9	a Chadsworth's Idea Book (soft cover)	$20
❑	b Chadsworth's Idea Book (hard cover)	$30
❑	c Chadsworth's Product Portfolio	$5
❑10	Country Curtains	Free
❑11	Deck House, Inc.	$20
❑12	Design Toscano	$3
❑13	Domestications	Free
❑14	Dressler Stencil Co.	$8.50
❑15	Edward R. Hamilton	Free
❑16	a Florentine Craftsmen	$5
❑	b Foreign	$6.50
❑17	Fran's Wicker and Rattan Furniture	$3
❑18	French Country Living	$3
❑19	Granite Bay Interior Design	$2
❑20	Hold Everything	$2
❑21	a Horchow Collection	$5.50
❑	b Foreign	$10
❑22	a Horchow Home	$5.50
❑	b Foreign	$10
❑23	L.A.StencilWorks	$6.50
❑24	Lanac Sales™	Free
❑25	Lindal Cedar Homes	Free
❑26	London Lace	$3
❑27	Master's Collection	$2
❑28	Mayfield Leather	$5
❑29	Moultrie Manufacturing Co.	Free
❑30	a Neiman Marcus Home	$6.50
❑	b Foreign	$15
❑31	New Panes Creations	Free
❑32	Newport News	Free
❑33	Norm Thompson	$2
❑34	Peerless Imported Rugs	$1
❑35	Pottery Barn	$2
❑36	Rejuvenation Lamp & Fixture Co.	Free
❑37	Renovator's Supply	$2
❑38	Shaker Workshops	Free
❑39	The Silver Queen, Inc.	Free
❑40	Slipcovers By Mail (Sure Fit)	$2
❑41	Solutions	$2
❑42	StenArt Stencils	$5.95
❑43	Sundance	$2
❑44	Linensource	Free
❑45	a This End Up Furniture	$2
❑	b Foreign	$5
❑46	Tidewater Workshop	Free
❑47	Victorian Trading Co.	$3.90
❑48	Wellington's Fine Leather Furniture	$5
❑49	Wicker Warehouse	$6
❑50	Williams-Sonoma	$2
❑51	Xandria Collection	$4
❑52	Yankee Barn Homes	$20
❑53	Yield House	$2
❑54	Yowler & Shepps Stencils	$5

Offer expires May 31, 2000

Mailing Address

Name _____

Address _____

City _____ State _____ Zip _____

Daytime Phone# _____

CUSTOMER SERVICE INFORMATION: Please allow 6-8 weeks for catalog delivery. Supplies may be limited. HOUSE BEAUTIFUL will refund your money or credit your charge, for catalogs ordered, should supplies be depleted. For your records, we recommend that you keep a copy of this transaction. To obtain delivery information, call 419-621-4589 or write HOUSE BEAUTIFUL, Box 1705, Sandusky, OH 44871-1705. State the amount of order, date order was sent, method of payment and the name and number of each catalog ordered

Method of Payment

All orders add $1.50 per entire order for postage & handling.

❑ Check or money order for $_____ (make payable to House Beautiful)

Charge to: ❑ The American Express® Card ❑ VISA ❑ MasterCard

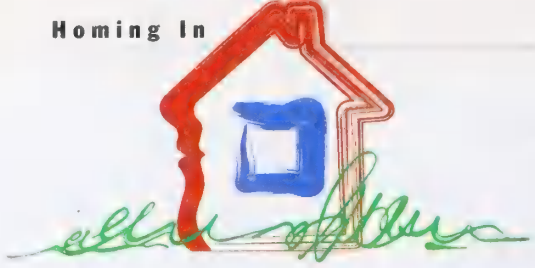
Account# _____ Exp. Date _____

Amount$ _____

Cardholder Name _____

Signature _____

Mail to: **House Beautiful, Box 1705, Sandusky, OH 44871-1705.**



PORTFOLIO MANIA

By Phyllis Theroux

At one time I labored under the illusion that I was different from other people. In the seventies, when women were donning carpenter's overalls and going to consciousness-raising groups to gripe about their husbands, I wore Laura Ashley skirts, worked on being more feminine, and had babies. But it didn't matter what you did. Everybody got divorced, more or less at the same time, anyway. The seventies were very hard on marriage.

In the eighties, when many of my women friends were going to law school, I stayed home and wrote essays about my neighborhood and the insights I gathered from trying to raise my children. The fast-track downtown life did not interest me. Still, I spent a lot of time commuting back and forth to my publisher in New York City, and was no less ambitious than my corporate sisters. Only more arrogant. Writing was, well, more worthy. It was also more fun.

The nineties, just over, was the decade that everyone who hadn't bought a personal computer finally caved into the outside pressure to get one. People went on-line, got e-mail addresses, web sites, and scanners so they could turn vacation photos into screensaver "wallpaper." And if you weren't in the stock market you corrected that error by signing up with a brokerage firm or becoming a day trader.

I did buy a computer and go on-line. But there are a couple of things I have always known with certainty I would never do—be a photographer's model for a book of yoga exercises, own a house that people buy tickets to see on a tour, acquire a stock portfolio. This is not because I am philosophically opposed to the idea but because I have always opted to pay my utility bill instead of investing in General Electric. So picture this. The phone rings. It is my broker. "Congratulations. Your GE stock is about to split three for one."

"Really?" I exclaim.

"Girlfriend," she says, "you've got the touch."

This is not a fantasy. The minute I had a little extra cash, I did what everyone else was doing and jumped into the market. Virtually every stock I have bought has risen, which would be a bigger success story if almost everybody in the market wasn't having the same experience – and if more money was involved. Cashed in today, my entire portfolio would buy a couple of good vinyl replacement windows. But I am one of many new investors who, individually, have no clout at all, but taken together are altering the stock market's dynamics and keeping Alan Greenspan up at night wondering what the Fed should do at its next meeting.

The new small investors like me are so optimistic, so loyal, so uninterested in selling out just because some greybeard on CNN thinks that the market is overheated. What does he know that my friend in Seattle who used to own a bagel bakery and now makes zillions of dollars as a day trader doesn't know better? I picture her, sitting in her Victoria's Secret cotton pajamas before her computer screen, moving blocks of stock around like Lego blocks, while the coffee perks in another room overlooking the Pacific.

Jan is one of my market gurus, but if my stocks sink like a stone, I won't be upset. The money wasn't earmarked for anything but the market. Nothing in my life depends upon it, which doesn't mean I haven't begun to obsess over my portfolio like a new baby. Every other minute I want to log onto my computer to see how my AOL stock is doing.

"I thought AOL had to do with running away from the army," said my mother, who has difficulty keeping up with the different company symbols.

"That's AWOL," I corrected. But in truth, I am only just beginning to know the difference between UFO's and IPO's myself. And most of the time I can barely follow what the glamorous thirty-something TV reporters on the floor of the exchange are saying. But I'm interested, and figure it's like Italian. If you love the country, you'll learn the language. What worries me is that I'll become too interested. The trouble with getting caught up in the material world is that it can wind up being the only world you see. And that is how the Devil makes his converts.

"Prosperity," writes the Devil to his nephew in *The Screwtape Letters* by C. S. Lewis, "knits a man to the World. He feels that he is 'finding his place in it,' while really it is finding its place in him."

Trust Lewis to make the distinction. May I never forget it. But now, it is 4 o'clock East Coast time, the market has closed, and I have something important on-line I want to do. ■

Phyllis Theroux can be reached through "Your Own Home" at housebeautiful.com

BURLINGAME PUBLIC LIBRARY
3 9042 05046996 1

e Beautiful
April

House Beautiful

DECORATING WITH COLOR FROM PALE TO WOW!



BURLINGAME
AR 14 2008
LIBRARY

ONIAL WILLIAMSBURG'S NEW FURNITURE AND FABRIC




RALPH LAUREN
THE POLO SHEET


© 2000 Estée Lauder Inc.

Now for eyes.
New lift. New life.



Introducing

Resilience Lift

Eye Creme

Now your eyes can enjoy that famous Resilience Lift. To help smooth out lines, lift contours, restore the radiance to mid-life skin. See this new ultra-hydrating eye creme do it all.

ESTĒE LAUDER



TEPAGE NEW YORK 11714 888 413 2838 WWW.KRAVET.COM



It is the place where time stands still.

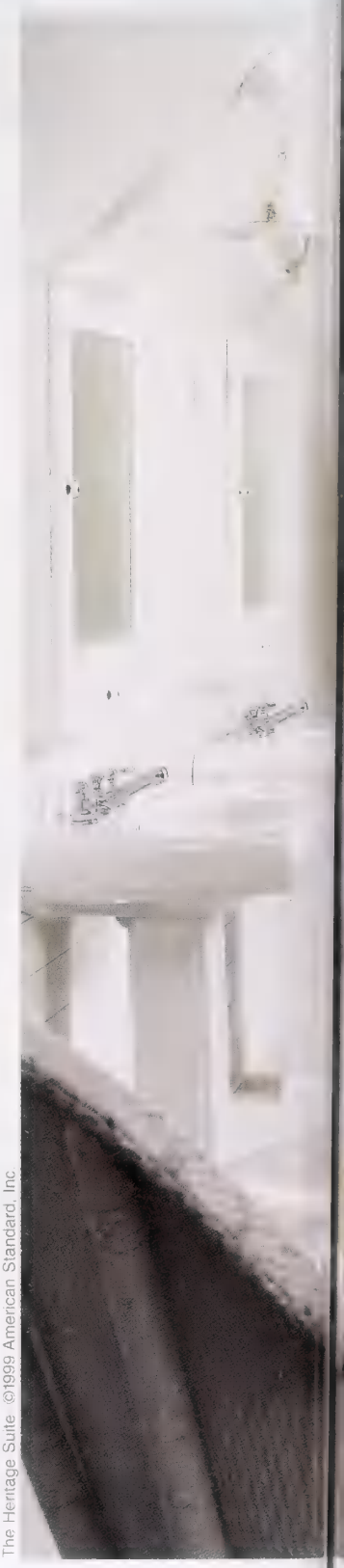
And even the running water isn't in much of a hurry.

Every home should have one. A room so relaxing,

so peaceful, even beauty chooses to be quiet.

To create it, call 1-800-524-9797 ext. 439

or visit us at www.americanstandard-us.com.



The Heritage Suite. ©1999 American Standard, Inc.



Bathrooms made for the soul.


Q.
PO 2120 Mottere Pine, planked

A.

1. Sure looks like it. But no.
2. Pergo laminate. Lots easier to live with around things like oil and Merlot.
3. Light, dark, rustic, refined—whatever your look is.
4. When, years from now, you notice that it still looks great.
5. Sweep or damp mop, depending on how much of the outdoors comes in.
6. 15 years against wear-through, stains, fading and even water damage.
7. Well, you can see why we call it a Wall-To-Wall Warranty.
8. 1-800-33-PERGO is one, and the other is www.pergo.com.
9. Store locations and a nice, free idea book.
10. No, although *The Joy of Flooring* would have made a good title.

PERGO®

The revolutionary laminate floor from Sweden.


WAVERLY
your interior desig
www.waverly.com


FABRIC · WALLPAPER · BED & BATH · TABLETOP · PILLOWS · PAINT · WINDOW
TREATMENTS · LAMPS · RUGS · WALL-TO-WALL CARPET · HOME FRAGRANCE & PERSONAL CARE
PAPER GIFTWARE · DECORATING BOOK · SEWING PATTERNS · DINNERWARE
Waverly designs as shown: Paradise Island · Samoa · Congo · Tahiti · Silk Strie
1.800.423.5881

BECAUSE A KITCHEN SHOULD ALSO NOURISH THE SOUL.



The kitchen is the centerpiece of your home. It's more than a room where you share meals. It's where you share your life. The new line of Bosch built-in appliances combines elegance and innovation that say you're passionate about your kitchen. From the industry's quietest dishwashers to feature-rich ovens and cooktops, nothing comes close to matching Bosch for design and performance.

For a retailer near you, call 1-800-866-2022.

BUILT-IN OVENS • COOKTOPS • DISHWASHERS • HIGH-EFFICIENCY WASHERS AND DRYERS



www.boschappliances.com

BOSCH

A NEW LINE OF THINKING

MITCHELL GOLD

800.789.5401 www.mitchellgold.com

oducing

MITCHELL GOLD

PLATINUM

The best fabrics
nd leathers with the most extraordinary feel. The finest state of the art construction,
cluding premium white goose down blend cushions. The most exclusive designs,
istinguished by luxuries seen and unseen. This is The Mitchell Gold Platinum collection.
espoke furniture, available to anyone who recognizes—and values—the difference.









NEW YORK (212)838-1976
WASHINGTON, DC (202)863-0606
MINNEAPOLIS (612)341-8333
CHICAGO (312)644-4540
www.countryswedish.com
THROUGH ARCHITECTS AND DESIGNERS



CRAIG PONZIO

SIGNATURE FRAME COLLECTION



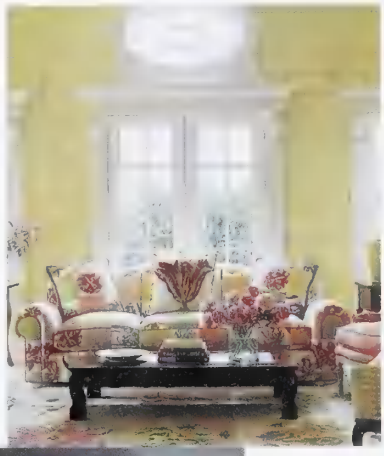
LARSON·JUHL

CUSTOM FRAME THE BEAUTY OF YOUR HOME

EXCLUSIVELY THROUGH CUSTOM FRAMERS AND DESIGNERS

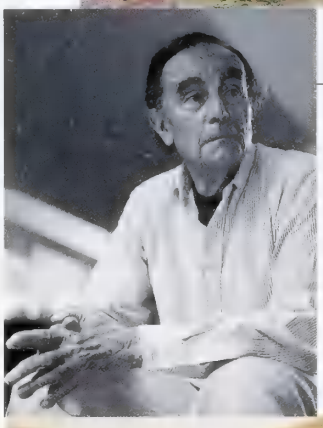
© 2000 Larson-Juhl

CONTENTS



ON THE COVER: William Diamond and Anthony Baratta think big. Their custom needlepoint rug consists of eighty 30-by-30-inch squares, each showing a huge, botanically accurate flower. To cover the sofa, they cut up and pieced heroic-size tulip print fabric—all to please a flower-mad, color-happy client. See page 106. Photograph by Jonn Coolidge.

97 IS DESIGN DEAD?
The editor's page



p. 114

98 BOSTON AT HIS FEET
With the help of designer Celeste Cooper, a real estate baron establishes a warm personal realm on the rooftop of one of his holdings. By Martin Filler

106 PERFECTIONISTS AT PLAY
William Diamond and Anthony Baratta spare no pains to give a bland builder's house a vivid and stylish personality. By Elaine Greene

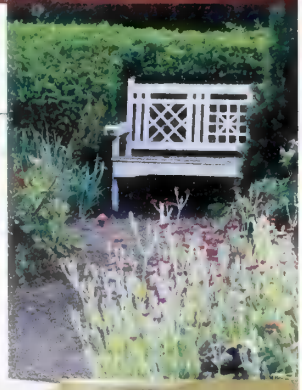
p. 120



114 MAESTRO
Objects created by the legendary Milanese designer Vico Magistretti fill his own apartment. By Christopher Petkanas

120 SOFT-FOCUS MODERN
In her Greenwich Village duplex, photographer Laura Resen and her former art-school mate Thomas O'Brien blend Parisian chic and midcentury modern classics. By Christine Pittel

p. 126



126 A GOOD LISTENER
Charles Baker let his elegant Georgian house dictate a formal landscape. By Hatsy Shields

134 WILLIAMSBURG GETS COMFY
A casual new collection made to accommodate today's young families takes its cue from fine period furniture and fabrics. By Elizabeth H. Hunter

p. 134



140 DESERT WISE
Tod Williams and Billie Tsien's design for a two-wing house preserves a patch of primal Arizona terrain. By Susan Zevon

146 THE JOY OF SHORTCUTS
Florence de Dampierre's impromptu gatherings are as easy for her as for the guests. By Jane Ellis

p. 146





The Land Rover Discovery gets continuous weather reports. From its wheels.

Whether you're expecting rain, snow, sleet, or even sunshine, there's one thing the forecast always calls for.

The technologically advanced Land Rover Discovery Series II.

It comes with electronic brake force distribution, a feature designed to balance front and rear braking for increased driver control.

And with its permanent four-wheel drive, four-wheel electronic traction control, and all-terrain ABS, it makes the whole idea of canceling school because of the weather seem completely unnecessary.

Altogether, few vehicles can match the Discovery's precisely engineered systems.

Not to mention another remarkable feature: a starting MSRP of $34,775*.

So call 1-800-FINE 4WD for the retailer nearest you, or visit us at www.Best4x4.LandRover.com.

Because there's no better way to ride out a storm.

LAND ROVER

DISCOVERY SERIES II $34,775*

Always use your seatbelts. SRS/airbags alone do not provide sufficient protection.

*THE STARTING MSRP OF A 2000 DISCOVERY SERIES II IS $34,775. MSRP DOES NOT INCLUDE $715 DESTINATION CHARGE, DUAL SUNROOF, LEATHER APPEARANCE & ELECTRONICS PACKAGE, 18" PREMIUM WHEELS, TUBE SIDE STEPS, CHARGE AND EXCLUDE TAXES, TITLE, LICENSE AND OPTIONS. SPECIFICATIONS, FEATURES AND AVAILABILITY MAY CHANGE. SEE PARTICIPATING RETAILER FOR DETAILS.



BERN

New Vintages

...presents chairs for today's lifestyles...casual, traditional chairs that complement contemporary or transitional decor while offering elegance with ease...relaxed and comfortable starting at $1000...

See your authorized Bernhardt dealer for specific pricing.

www.bernhardtfurniture.com

or call toll free 1.877.205.4356



T A R D T



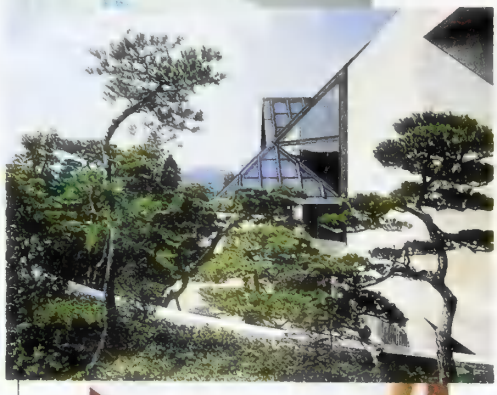
p. 52



p. 56



p. 58



p. 82



p. 90

30 THOUGHTS OF HOME
Mrs. Wickersham's House. By Sally Ryder Brady

44 STYLE BEAT
Furniture and fabric for outdoor summer days

52 NEWS American designers tackle the cookie jar. A dazzling baroque opera production from Mark Morris. Royal treatment at Boston's hotel Fifteen Beacon. Twentieth-century design at MoMA. A stylish new cordless phone from Bang & Olufsen. Exhibitions this month

56 DESIGN STAR In the hands of New York architect S. Russell Groves, storage becomes an art form. By Christine Pittel

58 SCRAPBOOK Bohemian Luxe. By Margaret Kennedy

62 DECORATIVE ARTS The archives of a world-famous botanical garden inspire a vivid new fabric collection. By Stephanie Rank

66 DESIGN WATCH Sally Sirkin Lewis creates a range of bold, monochromatically patterned textiles for J. Robert Scott. By Judith Nasatir

68 IN THE GARDEN The New England Wild Flower Society celebrates its centennial with renewed purpose. By Hatsy Shields

74 IN THE MARKET Permeating a chic home furnishings shop in Paris is the aura of the owner's native Ireland. By Christopher Petkanas

78 REMODELING The third time's the charm for a New Jersey kitchen renovation. By Judith Nasatir

82 TRAVEL The ancient city of Kyoto contains a surprising number of interesting, up-to-the-minute buildings and gardens. By Suzanne Charlé

90 STORE FRONT A sophisticated shopping and restaurant complex under an East River bridge marks the return of Sir Terence Conran to Manhattan. By Judith Nasatir

94 GALLERY TALK The rich design legacy of the Ottoman empire is seen in a new exhibition. By Suzanne Charlé

152 ASK THE EXPERTS Antiques prices and provenances

154 TAKING CARE Saving your books. By Sally Clark

158 READER INFORMATION

164 HOMING IN A Matter of Appearances. By Phyllis Theroux




Every woman
has her own special allure.
Sculptor
London
ALLURE
THE IRRESISTIBLE FRAGRANCE FROM CHANEL
MACY'S • BURDINE'S • BLOOMINGDALE'S
©2000 CHANEL®, Inc. ALLURE®


We know what your furniture goes through. But nobody else has to.
Introducing Infinesse by Microfibres,™ the unbelievably soft upholstery
fabric that's tough enough to be covered by a 5-year DuPont Xtra Life
wear warranty. For a retailer featuring Infinesse, call 1-888-229-ATIBA.
"This room
must be off limits."
Infinesse
fabrics by Microfibres

House Beautiful

www.housebeautiful.com

LOUIS OLIVER GROPP
Editor in Chief

MARGARET KENNEDY
Editor

Executive Editor — CAROLYN SOLLIS
Art Director — ANDRZEJ JANERKA
Managing Editor — DEBORAH L. MARTIN

Features Editor — ELAINE GREENE
Articles Editor — PETER WEBSTER
Senior Editors — KATHLEEN MAHONEY, ELIZABETH H. HUNTER

DECORATING
Decorating Director — DARA CAPONIGRO
Senior Editors — SARAH KALTMAN CANTOR, CAROLYN ENGLEFIELD (Paris)
Style Editor — ELIZABETH MAYHEW
Editors — FROUWKJE PAGANI, JODY THOMPSON-KENNEDY (San Francisco), BEVERLY McGUIRE SCHNUR (Los Angeles)
Associate — OLGA NAIMAN
Assistants — AMANDA DAWSON, ELAINE A. WRIGHTMAN
Special Projects — CHAR HATCH LANGOS (Los Angeles)

ARCHITECTURE
Senior Editor — SUSAN ZEVON

FOOD AND ENTERTAINING
Senior Editor — JANE BACON ELLIS
Associate — MARY-ELLEN WEINRIB

ART
Associate Art Director — VICTORIA BEALL HAEMMERLE
Senior Art Manager — MEREDITH LUBBEN
Computer Artist — BARTEK MALYSA
Junior Designer — FREDDIE MACK III

COPY
Research Editor — PHYLLIS BARTLETT
Copy Editor — WILLIAM IRVINE
Editorial Assistants — DANIELLE FOX, MITTIE M. JONES

ELECTRONIC PRODUCTION
Administrator — ANGELA C. TAORMINA
Copy Manager — LILLIAN LABATE DONDERO

Assistant to the Editor — MARY S. CHEN
Editorial Business Coordinator — MADELINE E. ROBERTSON
Reader Service — MARY-ELLEN WEINRIB

CONTRIBUTING EDITORS
Features — MARTIN FILLER, CHRISTOPHER PETKANAS, CHRISTINE PITTEL
Decorating — CANDIA FISHER
Gardening — KEN DRUSE
Ask the Experts — RALPH AND TERRY KOVEL

MARKET EDITORS
Style Beat — ELIZABETH MAYHEW
Furniture — KATHLEEN MAHONEY, ELIZABETH MAYHEW
Fabrics/Wall Coverings — SARAH KALTMAN CANTOR, KATHLEEN MAHONEY
Domestics/Window Treatments — SARAH KALTMAN CANTOR
Tabletop — DARA CAPONIGRO
Lighting/Accessories — FROUWKJE PAGANI
Floor Coverings — OLGA NAIMAN
Electronics — KATHLEEN MAHONEY, OLGA NAIMAN
Kitchens/Baths — KATHLEEN MAHONEY
Cosmetics — DARA CAPONIGRO

MAILING LISTS: From time to time we make our subscriber list available to companies that sell by mail goods and services that we believe would interest our readers. If you would rather not receive such mailings, please send your current mailing label or exact copy to: HOUSE BEAUTIFUL, Mail Preference Service, PO Box 7024, Red Oak, IA 51591-0024. SUBSCRIPTION SERVICE: House Beautiful magazine will, upon receipt of a complete new or renewal order, strive to fulfill that subscription to provide first-copy delivery either to the Postal Service or to alternate carriers in 6 to 12 weeks. If this cannot be done, you will be notified promptly of the issue date that will begin your subscription. To assure quick service, enclose your mailing label when writing to us or renewing your subscription. Renewal orders must be received at least 8 weeks prior to expiration to assure continued service. Subscription prices: U.S. and possessions $19.97 for 1 year, $37.97 for 2 years. Canada and all other countries, add $16 for each year. Canada BN NBR 10231 0943 RT. Address all subscription inquiries to: Joan Harris, Customer Service Dept., House Beautiful, PO Box 7174, Red Oak, IA 51591; or call 515-282-1508; or visit our customer care web site at http://ccare.hearstmags.com

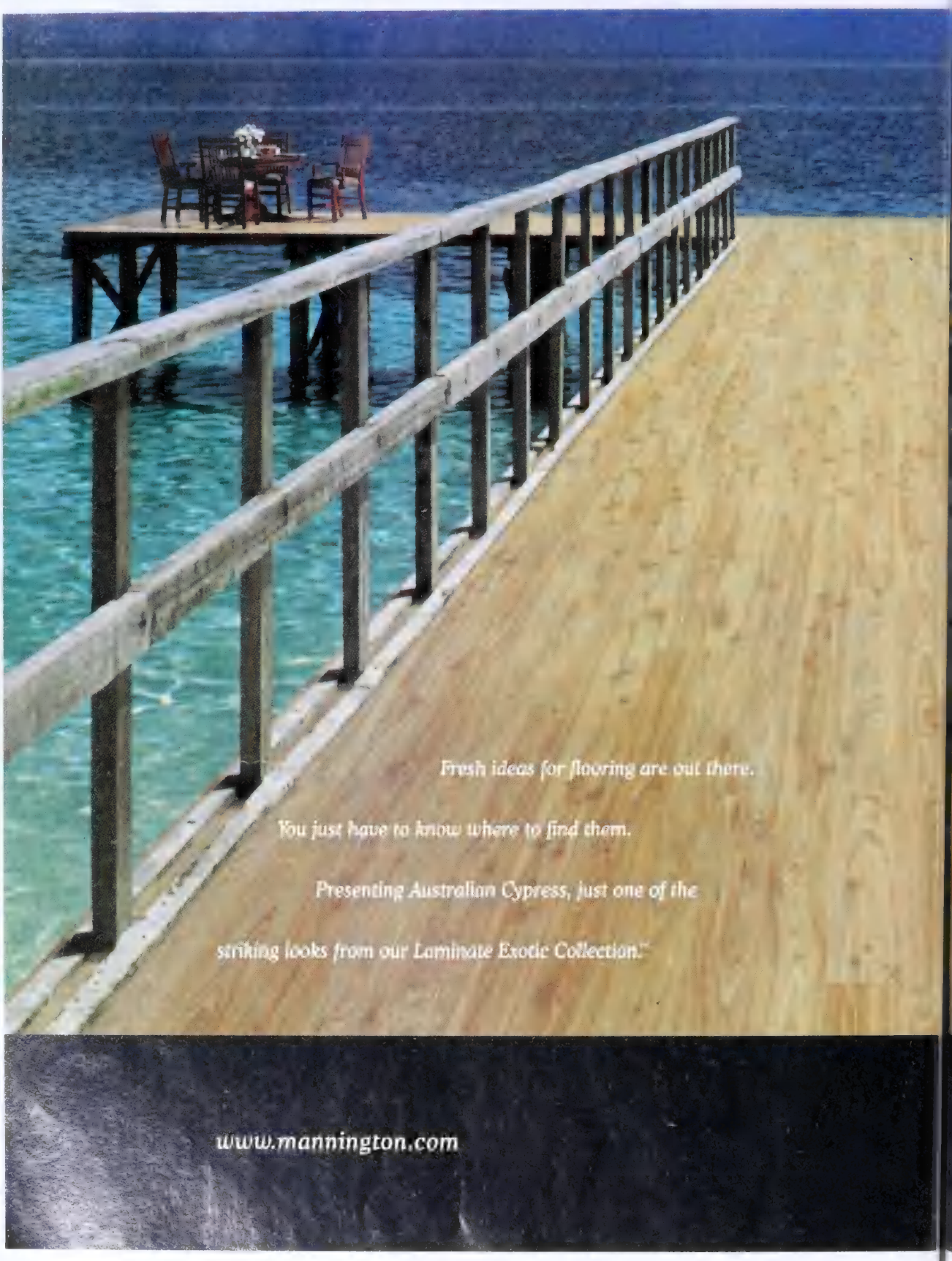
Printed in USA

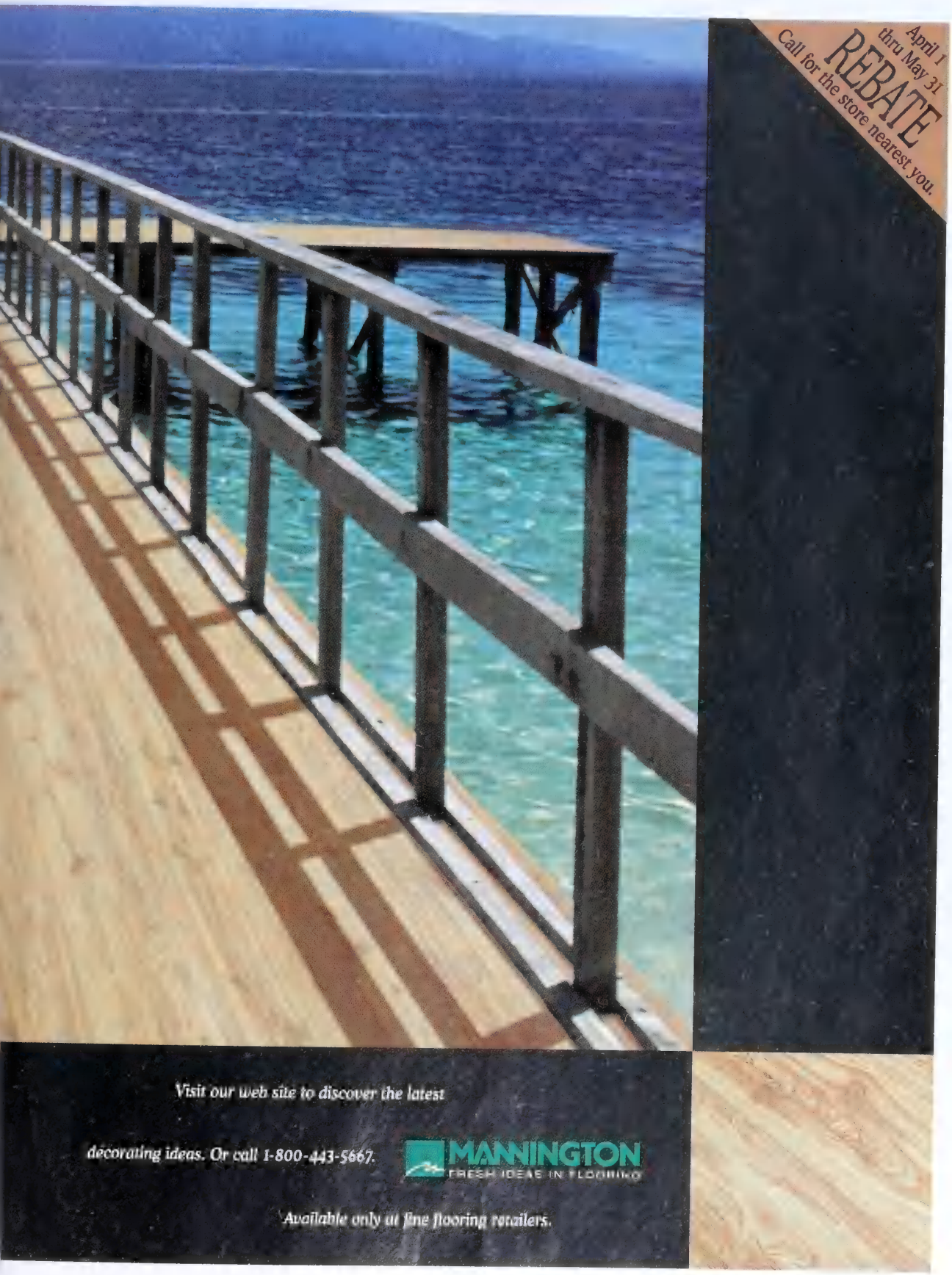
Looking for fabric that can take it?

Look for this.



1-888-229-XTRA


Fresh ideas for flooring are out there.
You just have to know where to find them.
Presenting Australian Cypress, just one of the
striking looks from our Laminate Exotic Collection.™
www.mannington.com



April 1
thru May 31
REBATE
Call for the store nearest you.

Visit our web site to discover the latest
decorating ideas. Or call 1-800-443-5667.

MANNINGTON
FRESH IDEAS IN FLOORING

Available only at fine flooring retailers.

SPECIAL ADVERTISING AND PROMOTION OPPORTUNITY

House Beautiful

Access Design

Access Design is a wonderful way to provide you with direct entrance into the world of design and designer services. By calling the center nearest you, you can find out about upcoming consumer days, designer referral services, floor sample sales and more!

Boston Design Center
Boston, Massachusetts
617-338-5062
Designer On Call Program

New York Design Center
New York, New York
212-679-9500

Decoration & Design Building
New York, NY
212.759.2964

Marketplace Design Center
Philadelphia, Pennsylvania
215-561-5000
Designer Referral Program

Miami Design District
Miami, Florida
305-573-8116

Design Center Of The Americas (DCOTA)
Dania, Florida
954-920-7997

Atlanta Decorative Arts Center
Atlanta, Georgia
404-231-1720

Decorative Center Dallas
Dallas, Texas
214-698-1300

Decorative Center of Houston
Houston, Texas
713-961-9292
Design Connection Referral Program

Michigan Design Center
Troy, Michigan
248-649-4772
Designer On Call Program

The Merchandise Mart
Chicago, Illinois
312-527-4141
Designer Referral Program

International Market Square
Minneapolis, Minnesota
612-338-6250
Designer Connection Program

Denver Design Center
Denver, Colorado
303-733-2455

Pacific Design Center
West Hollywood, California
310-657-0800 x220

Laguna Design Center
Laguna Niguel, California
949-643-2929

San Francisco Design Center
San Francisco, California
415-490-5800
Professional Designers Through Idea House

Seattle Market Center
Seattle, Washington
206-762-1200
1-800-497-7997
The Studio Referral Program

SPONSORED BY
SCHUMACHER

House Beautiful

DAVID ARNOLD
Publisher

KATE KELLY SMITH
Associate Publisher

ANGUS MACAULAY
Advertising Director

DONALD SCHMOLL
Marketing Director

RAE M. CAZZOLA
General Manager

NEW YORK
Sales Development Manager KAREN NIEDZIELSKI
Beauty Director BARBARA BOULWARE Design Director LYNN GALVIN
New England Manager TAMMY DENNIS Consumer Products Director JENNIFER H. ROBERTS
1700 Broadway, New York, NY 10019 (212) 903-5100; Fax: (212) 586-3439

DIRECT RESPONSE
Corporate Director MARY HAYES Senior Account Manager STACEY PIANO
(212) 649-3228; Fax: (212) 258-2253

CHARLOTTE
Manager JAMES P. BLAZEVICH
Carillon Building, 227 West Trade Street, Charlotte, NC 28202
(704) 348-8332; Fax: (704) 376-3926

CHICAGO
Midwest Managers ALISON KINGSLEY, LEILA HYLAND, BRIGITTE DELANEY
1 South Wacker Drive, Chicago, IL 60606 (312) 984-5151; Fax: (312) 984-5110

DALLAS
KARLA WILLIS
The Ingersoll Company, 3519 Cedar Springs Road, Suite C, Dallas, TX 75219
(214) 526-3800; Fax: (214) 526-1475

DETROIT
Manager CLAUDIA A. WEHRLE
Hearst Magazine Sales, Inc., 2301 West Big Beaver Road, Troy, MI 48084
(248) 614-6150; Fax: (248) 614-6006

WEST COAST
Manager J. MICHAEL LITTLE
3000 Ocean Park Boulevard, Santa Monica, CA 90405 (310) 314-7363; Fax: (310) 664-0634
BETH DVERIS
SD Media, 44 Glen Drive, Mill Valley, CA 94941 (415) 381-7177; Fax: (415) 381-7977

MILAN
LUCIANO BERNARDINI DE PACE
Via Cappuccini 8, 20122 Milan 39-2-796-451; Fax: 39-2-760-08156

ADVERTISING PRODUCTION
Production Director GERALD LODATO
Production Manager DENISE SPEAR

MARKETING & PROMOTION
Promotion Director SUSAN WALTON CATLIN
Promotion Manager KIMBERLY KANE VANNECK
Marketing/Promotion Associate DEBBIE McMAHON
Special Projects LISA A. LACHOWETZ
Research Director JAY POWELL
Research Manager AMY OPPENHEIM

Assistant to the Publisher BRIDGET ARRIGO
Advertising Coordinator KAREN FERBER

Assistants NEILI AKRIDGE (Charlotte), AMY DOWSEK (Chicago), CHAUNCEY DOUD (Detroit), SERGIO DIAZ (Los Angeles), JULIE BOSCO (New York), BONNIE POTTER-HUDSON (New York)

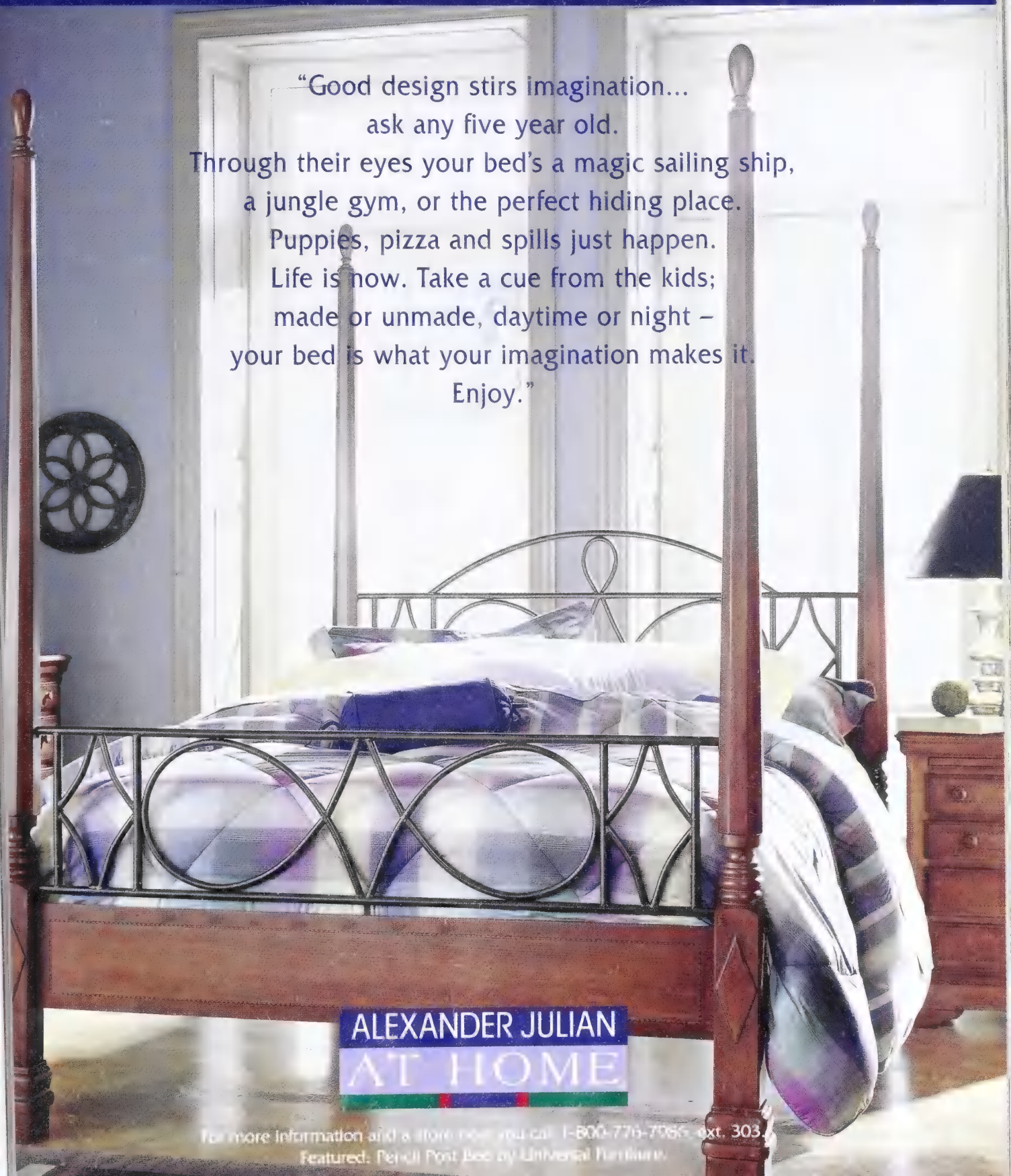
PUBLISHED BY HEARST COMMUNICATIONS, INC., A UNIT OF THE HEARST CORPORATION
President & Chief Executive Officer FRANK A. BENNACK, JR.
Chairman GEORGE R. HEARST, JR.
Executive Vice-President & Chief Operating Officer VICTOR F. GANZI

President, Hearst Magazines Division CATHLEEN BLACK
Executive Vice-President MARK F. MILLER
Senior Vice-President, Chief Marketing Officer, Group Publishing Director MICHAEL CLINTON
Publishing Consultants RICHARD E. DEEMS, GILBERT C. MAURER
Published at 1700 Broadway, New York, NY 10019; (212) 903-5000

FURNITURE UPHOLSTERY BEDDING WALLCOVERINGS RUGS LAMPS

ALEXANDER JULIAN AT HOME

THE BEDROOM





MRS. WICKERSHAM'S HOUSE

By Sally Ryder Brady

Ever since I can remember, my sister has done her best to look after me. There are just two of us, four years apart. Growing up, I used to dream of being a member of a big, noisy family like the Gilbreths in *Cheaper by the Dozen*, with scuffling brothers and fat toddlers and an identical twin in the other bunk bed to whisper with after the lights were out. Instead, Joany and I had separate rooms and fairly separate lives. Back then, I thought of her more as my caretaker than my sister.

In the last year of World War II, our live-in baby-sitter left without warning to marry a soldier. Daddy was on a ship somewhere in the South Pacific, and my mother had a full-time job at Woods Hole doing oceanographic research in underwater sound that was crucial to anti-submarine warfare. Wartime baby-sitters were hard to find, and so my mother slid me into first grade a year early. I was barely five; Joan had just turned nine. We would walk back and forth to school together, half a mile around the saltwater Eel Pond from the two-family house we shared with a fireman and his family. From the end of the school day at two until Mummy pedaled home on her bike at dusk, Joan kept me away from the fascinating edges of Eel Pond and tried to ward off boredom with games and projects.

I remember afternoons with modeling clay, newspapers carefully spread on the enamel kitchen table. Joan has always been good with her hands and she would fashion whole families, towns, and winter landscapes with mirror ponds and cotton hills. Her clay people had hats and scarves and skates with curled-up blades. My clay people were lumpy and crude, and instead of having nice skating parties they would squish each other flat as pancakes or plunge off the table to the linoleum floor and pick up crumbs and grit. This would make me vent my rage and frustration on my nine-year-old nanny. "You're not the boss of me!" I used to yell at Joany, words that became funny later when they turned into a family expression, but which were not at all funny at the time. My mother still has some of Joany's outraged notes. "Dear Mummy, Sally stole ALL the candy pills from my doctor's kit," begins one. There is even a birthday list that starts out with "A box with a LOCK on it to keep my things AWAY from Sally."

Yet we grew up close, and Joany always asks my opinion, as she did when she bought an important house fifteen years ago.

We were finishing lunch in a chic restaurant, something we could never do until Joany and her husband and their lanky son and two small dogs moved from New York City to Providence, only seventy miles from our Massachusetts farm- >

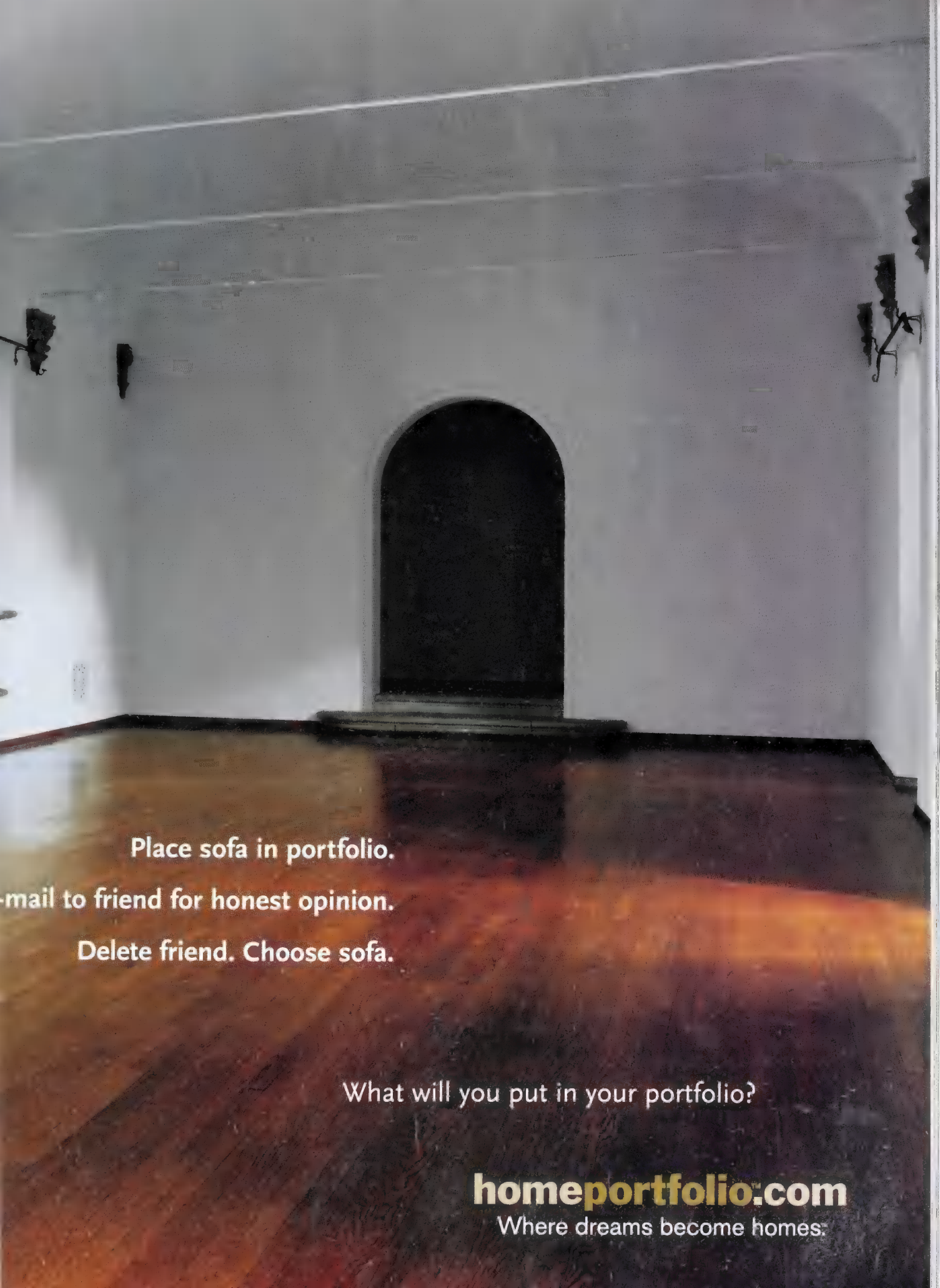
Brunschwig & Fils®



Through Architects and Interior Designers



HomePortfolio and Where Dreams Become Homes are trademark HomePortfolio Inc


Place sofa in portfolio.
-mail to friend for honest opinion.
Delete friend. Choose sofa.
What will you put in your portfolio?
homeportfolio.com
Where dreams become homes.

Dozens of hooks studded the wall of the house, ready to be strung with clothesline, row after row. I could almost hear the towels snap in the wind

house. Joan had wanted me to see her new place early on, before the extensive renovations. But it was several months before I finally pried myself out of my own life of children and chickens and ponies, a demanding old house, and a constant mountain of laundry and work and unpaid bills. By now her renovations were in full swing.

When we arrived at the site, we hunched against the February wind, Joany shivering in her city shoes and stockings. I was warm as toast, from the stubby toes of my insulated boots to my mittened hands. Most of me was deep inside my hooded sheepskin coat, so new it still smelled raw. The coat was the latest Christmas present from Joany. The year before, she had given me a down parka. She's still keeping me warm, something a twin would probably never have done.

I looked up at the tall, shingled house expecting to go right in, but Joan said we should walk the boundaries first. The front facade was deceptively modest; I could not count the chimneys from there or guess at the depth. Midway down the brick walk between the house and the neighbor's fence, the outside wall jogged in, making room for a patch of pachysandra and a small back porch. Joan showed me the square plywood scar that would become French doors, and paced off the extension of the porch. She will trade her pachysandra for a redwood deck, she said, her chin tucked into the collar of her fur coat. To me, a deck seemed incongruous, even wrong for this dignified house.

"Do you really want to do that?" I asked. "Why?"

"Because I want a deck facing south," she said, in a familiar tone of voice that meant business. I felt myself bristle a little, and pulled the fleecy hood of my new coat more tightly over my ears.

In back, a tall trellis enclosed the clothes yard, paved and big as a handball court. "Can you believe it?" Joan's eyebrows shot up. "No dryer." Dozens of galvanized hooks studded the wall of the house and the trellis opposite it, ready to be strung with clothesline, row after row. I could almost hear the towels snap in the wind.

We turned the corner. On this fourth side, the house stood very close to its neighbor. Too close, I thought, even though both houses were oriented to the street with only a few windows scattered on their shared sides, as if they agreed not to impinge on one another. A spindly privet hedge ran between the houses with gaps easy enough to slip through, but something about this prickly boundary told me that even I would think twice about [illegible] next door for a cup of sugar.

Inside at last, we [illegible]ted by a blast of country music and a crew of work[illegible]dy smiles, Irish names, and ponytails.

"Hi there, Mrs. Wicker[illegible]lled out to my sister, leaning over the top of the [illegible]l with its graceful banister. She introduced me t[illegible]rs. Brady, which startled me. From the day she was married, my sister became Mrs. Wickersham to everyone except her friends and family. Plumbers, electricians, the man who cuts the grass, even Virginia who takes care of the house, no one ever, ever calls her Joan. On the other hand, everyone (including, from time to time, my own children) has always called me Sally. This has become a joke between Joany and me over the years, and I had the feeling she was amused that for this day, in her new house, we would both be Mrs.

In the living room, Joan crouched over an untidy stack of varnished floor baseboards and pulled out a long, skinny piece of wood, careful not to snag her cashmere sleeves. "Watch this." On tiptoe, she prodded the ceiling with the stick and, to my amazement, the ceiling yielded to her pressure like a sturdy tent. "Canvas!"

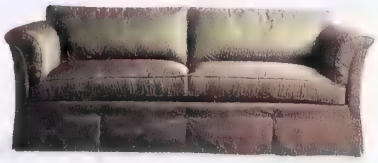
I had never heard of a canvas ceiling, and Joany explained that it took two men on each of the four sides to stretch it soaking wet, pulling it straight and taut across the ceiling laths. I thought of the crumbling horsehair plaster at home, fissures jagged as lightning bolts that split right through my annual applications of plaster. Was canvas what we needed? And eight stout men to pull it tight?

In the dark library, which would be darker still once the floor-to-ceiling shelves were up, Joan whipped out the Williamsburg paint samples and said the walls would be Palace Ballroom Blue. Not my choice, but anything would be better than the sickly Kem-Tone green that was on there. Even the tiles around the fireplace were coated with it. I took off my barrette and chipped away at the paint, wondering what was underneath. Amber, that's what. The whole mantel was made of amber-colored tiles, their glaze still lustrous. I felt as though I had struck gold and pointed it out to Joany.

"Well, so much for Palace Ballroom Blue," she said with a sigh, and steered me toward the wide cellar stairs. I was not prepared for the vastness of the space, for the thundering furnace, bigger than a panel truck, with a dozen fat ducts immaculately bandaged in white strapping. Beside the furnace sat the empty coalbin, forlorn under its pale window chute, and a fuse box that looked like it could power a city block. From this nucleus radiated a workshop, a darkroom, a wood-box that would need Paul Bunyan to fill it. Hooks were mounted on the ceiling beams for swags of herbs and braids of garlic. And the preserve closet—that magical "cool, dry place" my cookbooks recommend for storing potatoes, pickles, jellies and jams—was lined with open slatted shelves just waiting for sparkling Mason jars. I wondered whether Joany might rent me a shelf next winter.

"Perfect for a wine cellar, don't you think?" Her eyes scanned the empty shelves, and I imagined them lined with bottles, like barracks of sleeping soldiers.

Something made me stop short on the threshold of the laundry. I felt like sneezing, as if I sniffed a trace of old Fels >



Councill Tuxedo Sofa featuring flared, pleated arms and buttoned skirt.





Design Lighting Gothic Mirror in antique iron finish.

Donghia Fleur d'Hiver cotton bouclé fabric.

Queen Anne Huntboard in maple, from Workshops of David T. Smith.



Hubbardton Forge Natural Iron Chandelier with scrolling arms.

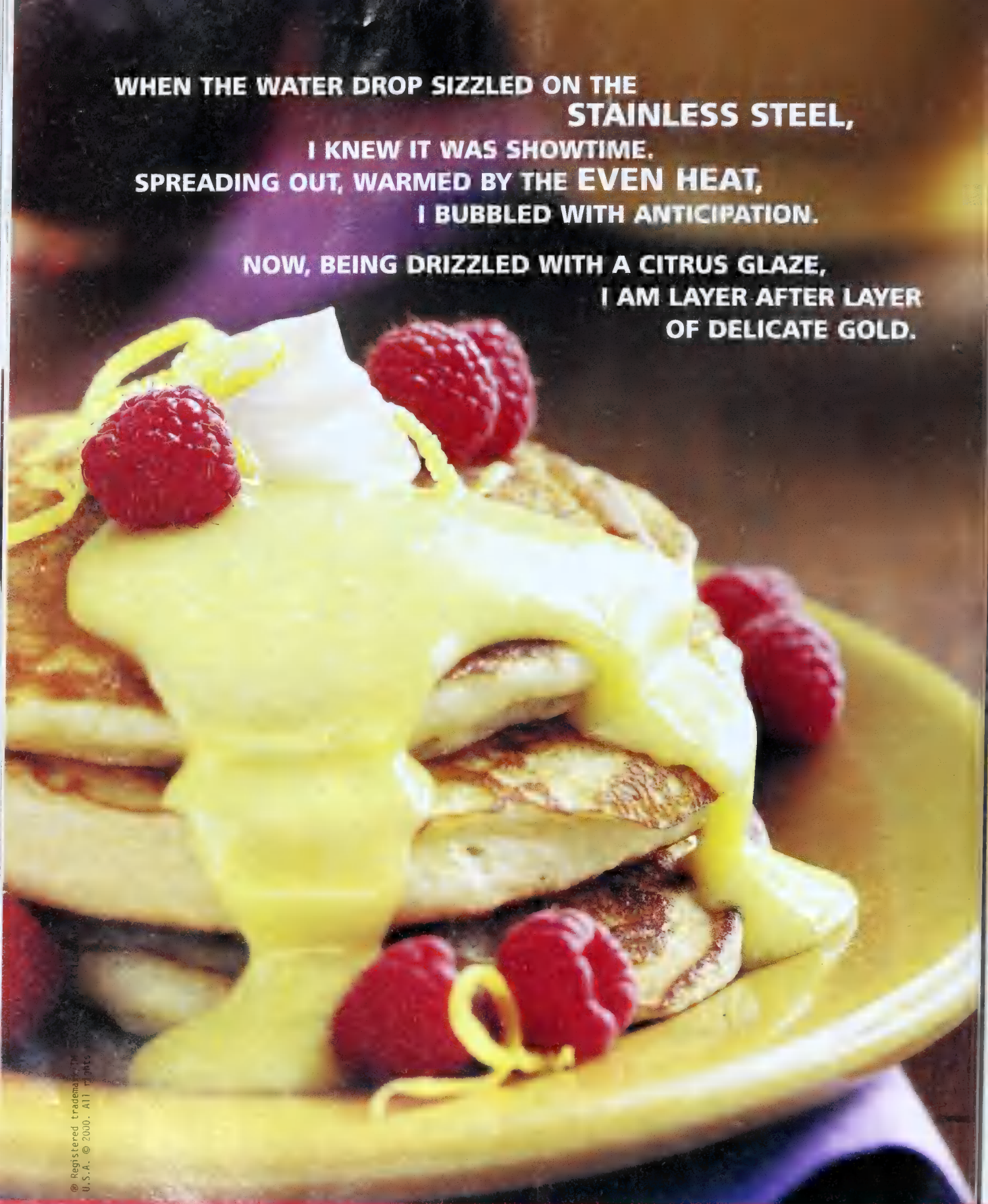


Choose what you want to put in your portfolio, find the nearest showroom or buy online.

At HomePortfolio.com you can even e-mail your ideas to friends, architects or designers. And with thousands of the world's best home design products available, your portfolio can change whenever you want it to. It's the ultimate resource for home design.

homeportfolio.com
Where dreams become homes

HomePortfolio and Where Dreams Become Homes are trademarks of HomePortfolio Inc



® Registered trademark
U.S.A. © 2000. All rights







Introducing the 36" Pro Line™ Cooktop with the cooking power of 15,000 BTUs. Combine it with five-ply Stainless Steel Cookware and the legendary Stand Mixer, and you'll never want to sleep in again. For our Lemon Soufflé Pancakes recipe, and to view the entire KitchenAid® line, visit www.KitchenAid.com, or call 1.800.422.1230.

KitchenAid™

FOR THE WAY IT'S MADE.™

It was easy for me to imagine how the kitchen used to look, with glass-fronted cupboards and wooden counters, long shallow sinks on legs

Naphtha. Six pitted soapstone washtubs marched along the north wall; the rest of the room was bare. Sunshine streamed down through tall windows that opened onto the clothes yard. Then my eye stopped. There, beneath the windows, was a little wooden ladder, painted yellow. It had five broad steps, the top one just reaching the windowsill.

"What's that doing here?"

Joany laughed. "The maids used to climb up with the wet wash, shove the heavy baskets out through the window, and then run up the stairs empty-handed to the clothes yard."

I could see them, wiry women in crisp aprons kicking sodden loads through the window, and then maybe hiking up their skirts and scrambling right out the window themselves instead of traipsing all the way up the stairs. I loved that laundry. Joan went on to show me where the Ping-Pong table would go, and the small refrigerator for beer and Coke. She headed for the stairs, wondering what she would do with all those old tubs.

Upstairs in the half-gutted kitchen we squinted from the rolls of blueprints to the pieces of tape on the worn linoleum floor that marked out future islands, sinks, refrigerators. This is where the drastic renovations would take place, where Joan would really leave her mark. It was easy for me to imagine how the kitchen used to look, with glass-fronted cupboards and wooden counters in the pantries, a marble pastry slab, long, shallow sinks on legs. But I couldn't for the life of me conjure up the plant pit, or the Corian food preparation center, or the columns of cabinets that would soon replace the pantry walls. An outlet dangled waist-high from a stud—for the old 1932 Kelvinator, said Joan. Nearby I saw, sunk into the linoleum, the footprints of the two-decker Glenwood range, toes turned neatly out like a ballerina's.

Joan plunged ahead: here a sink, there a sink, and over there another one; refrigerator here, refrigerator there; dishwasher here, dishwasher there. Oven, oven, stove top, microwave. Why were there two of everything? Or even three? My head reeled at the thought of all the grinding and whirring and sloshing that would soon go on in here. I wondered if Joany might not regret having taken off all those heavy wooden doors to the rest of the house.

There had been another room at the end of the kitchen, above the laundry and, like the laundry, bathed in light. I could still see the lines where the walls had been. The maids' dining room, said Joan. I bet they had their table by the window, so they could sit in the sun with their tea and look out over the wash as it flapped and sweetened in the southwest breeze.

The second floor held no surprises, just great big bedrooms and a lot of busy carpenters. It was getting late but I wanted to see the attic, my [illegible]'s domain. He was thirteen and wanted some distance from his parents, who wanted some distance from his stereo.

The stairway walls, like the ren[illegible]itchen walls, were tongue-and-groove, the wood stained Hershey brown and varnished to a gloss so slick it looked wet. "Well, it *was* wet, yesterday." Joany nodded to the fellow stripping woodwork in the hall. "Kevin had to refinish every inch, it was so badly cracked."

"Crazed," I said. "Isn't that the word for a cracked finish? Crazed?" It was beginning to happen to our own personal finishes, Joany's and mine. Too bad Kevin couldn't refinish us.

Clark had the whole south end of the attic, three old storerooms now opened in one huge space. Out the southwest window I spied a distant patch of blue, where the brackish city river met Narragansett Bay, and thought again of the maids, wondering if they had admired the view while they put away the winter woolens every spring.

Joan headed back downstairs.

"Wait! What about the rest?" I pointed down the narrow attic hall.

"Just maids' rooms," said Joany, coming back up. "Help yourself."

There were five of them, all small, with narrow windows tucked between steeply sloped eaves. Best of all, the wallpaper had never been changed. I saw a different rosy pattern in each room: huge bouquets of cabbage roses in one, a busy trellis laden with climbers in another. Roses were also enclosed in a geometric grid of ribbons, the kind of pattern that demands to be counted, and my favorite had sprigs with pointy buds haphazardly strewn across a yellow background.

The maids' quarters reminded me of my bedroom in Woods Hole, not the wartime Eel Pond duplex, but the beautiful house overlooking Vineyard Sound that my father bought when he came back from the war. I remember the day we all walked through it for the first time, and how I knew right away that I wanted that bright little room overlooking the water, with the low ceiling and eaves, and the flowery wallpaper. I remembered Joany's room, too, something I hadn't thought about in a very long time. It was large and narrow and dark, with two closets and its own stark little sink at one end. I hated that room. I don't know how I would have survived if that had been my room.

"Remember our rooms in the Woods Hole house?" I wasn't sure why I asked Joany this now, standing there in her marvelous attic. Something about the wallpaper, yes, but in retrospect, I think I was also trying to figure out how we had become who we were, how the place we used to live in as children might inform where we lived now. "How come you got the room you did?"

She looked at me, startled. "I *wanted* that room."

"You did? How could anyone want that horrible room?"

"It was the biggest." Joany grinned. "And I always got what I wanted."

"You did?" I was shocked, again. I thought I always got what *I* wanted. "So, what did I get?" I asked her.

(Continued on page 153)

Nivea Visage Q10 Wrinkle Control.

#1 in the world.



skin's own
Coenzyme Q10

10

Nivea Visage Q10 Wrinkle Control is a genuine breakthrough. Coenzyme Q10 occurs naturally in your skin and helps defend against aging. But your level of Q10 drops as you get older. Now it can be restored and the look of wrinkles reduced like never before. In fact, we guarantee your complete satisfaction or your money back.

No wonder it's the #1 anti-wrinkle treatment in the world.

NIVEA brings your face to life™.

NIVEA®
VISAGE


MAKING SENSE
OUT OF THE
COMPLEXITIES OF
MENOPAUSE.

You may not even know you're losing estrogen, but the symptoms of menopause—***hot flashes, night sweats, vaginal dryness***—are signs of estrogen loss. Protecting yourself now is important because estrogen loss can lead to ***osteoporosis,*** a long-term health problem.

PREMPRO CAN HELP.

Understanding menopause and estrogen loss.

If you're in menopause, significant changes are occurring within your body. The hot flashes, night sweats, and vaginal dryness you may be experiencing are the signs that your body is producing less estrogen. PREMPRO can relieve these symptoms and help you feel better.

Even if you have only mild hot flashes or night sweats, or perhaps none at all, you are still losing estrogen during menopause, and that can lead to osteoporosis, which can affect your future health. Many women begin to lose bone mass early in menopause. In fact, a woman can lose up to 20% of her bone mass in the first 5 to 7 years after menopause begins, which could contribute to future fractures.

PREMPRO offers proven health benefits during and after menopause.

PREMPRO, hormone replacement therapy, is prescribed for women who have not had a hysterectomy to relieve the uncomfortable symptoms of menopause. Other forms of replacement therapy may be appropriate for women who have had a hysterectomy.

PREMPRO is proven to relieve the hot flashes that can disrupt your days. It also alleviates the night sweats that can interrupt your sleep, which may leave you tired and irritable the next day. With PREMPRO, you should stop experiencing these symptoms, often within days of starting therapy.

Within weeks, PREMPRO can ease the discomfort of vaginal dryness that can make sexual intimacy uncomfortable. And importantly, studies have shown that PREMPRO, along with calcium and exercise, helps to protect against osteoporosis by preventing early bone loss and reducing hip and wrist fractures by approximately 60%.

Single-tablet PREMPRO.

The blend of multiple estrogens in PREMPRO is the same used in one of the most widely studied of all estrogen products. With PREMPRO, you can feel confident you are getting the same blend of estrogens that women and their doctors have trusted for over 55 years combined with a progestin in one, convenient tablet.

There can be side effects with PREMPRO.

Estrogen can increase the risk of cancer of the uterus. Progestin combined with estrogen, as in PREMPRO, reduces this risk. Women who have had a hysterectomy do not have this risk. PREMPRO contains progestin, which may have unfavorable effects on blood sugars and may worsen a diabetic condition. Side effects of PREMPRO include blood clots, nausea, abdominal pain, breast tenderness, irregular bleeding, headache, and hair loss.

PREMPRO is not for every woman.

You should not take PREMPRO if you have had any breast or uterine cancer, abnormal vaginal bleeding, abnormal blood clotting, liver or heart disease, stroke, or if you think or know you are pregnant. Pregnant women should not take PREMPRO because of possible risk to the fetus. Tell your doctor about your personal and family medical history.

Protect your health now with PREMPRO.

Now, more women than ever are taking an active role in their own health care. If you are in menopause, there's no better time to ask your doctor if PREMPRO is right for you. Taking PREMPRO today can relieve your uncomfortable symptoms, and may help protect you from osteoporosis. For more information, talk to your doctor or other health care provider now about the proven benefits of PREMPRO. Or call **1-800-753-1174**, or visit our Web site at **www.Prempro.com**

Please see the important information on the following page.

PREMPRO™

(conjugated estrogens/medroxyprogesterone acetate tablets)

0.625 mg/2.5 mg

You can be in the early stages of osteoporosis and not even know it. Ask your doctor about tests for osteoporosis, such as a Bone Mineral Density test. And ask how PREMPRO can help prevent this serious disease.

BRIEF SUMMARY OF PRESCRIBING INFORMATION FOR THE PATIENT FOR PREMPRO™ AND PREMPHASE®

(conjugated estrogens/medroxyprogesterone acetate tablets)

Your physician has prescribed PREMPRO or PREMPHASE, a combination of 2 hormones, an estrogen and a progestin. This summary describes the major benefits and risks of your treatment, as well as how and when treatment should be taken.

PREMPRO and PREMPHASE replace the hormones in your body which naturally decrease at menopause. The hormone combination you will be taking has been shown to provide the benefits of estrogen replacement therapy while lowering the frequency of a possible precancerous condition of the uterine lining. This therapy is not intended for women who have had a hysterectomy (surgical removal of the uterus).

Estrogens have several important uses but also some risks. You must decide, with your doctor, whether the risks of estrogens are acceptable when weighed against their benefits. The length of treatment with estrogens can vary from woman to woman. Check with your doctor to make sure you are using the lowest possible effective dose.

With PREMPRO or PREMPHASE therapy several menstrual-like bleeding patterns may occur. These may range from absence of bleeding to irregular bleeding. If bleeding occurs, it is frequently light spotting or moderate menstrual-like bleeding, but it may be heavy. If you experience vaginal bleeding while taking PREMPRO or PREMPHASE, you should discuss your bleeding pattern with your doctor and set up an appropriate schedule for follow-up care.

USES OF ESTROGEN

To reduce moderate to severe menopausal symptoms. Estrogens are hormones produced by the ovaries of normal women. When a woman is between the ages of 45 and 55, the ovaries normally stop making estrogens. This leads to a drop in body estrogen levels that causes the "change of life" or menopause (the end of monthly menstrual periods). A sudden drop in estrogen levels also occurs if both ovaries are removed during an operation before natural menopause takes place. This is referred to as "surgical menopause."

When the estrogen levels begin dropping, some women develop very uncomfortable symptoms, such as feelings of warmth in the face, neck, and chest, or sudden intense episodes of heat and sweating ("hot flashes" or "hot flushes"). Using estrogen drugs can help the body adjust to lower estrogen levels and reduce these symptoms. In some women the symptoms are mild, in others they can be severe. These symptoms may last only a few months or longer. Taking PREMPRO or PREMPHASE can alleviate these symptoms. If you are not taking hormones for other reasons, such as the prevention of osteoporosis, you should take PREMPRO or PREMPHASE only as long as you need it for relief from your menopausal symptoms.

To prevent thinning of bones. Osteoporosis is a thinning of the bones that makes them weaker and allows them to break more easily. The bones of the spine, wrists, and hips break most often in osteoporosis. Both men and women start to lose bone mass after about age 40, but women lose bone mass faster after the menopause. Using estrogens after the menopause slows down bone thinning and may prevent bones from breaking. Lifelong adequate calcium intake, either from diet (such as dairy products) or from calcium supplements (to reach a total daily intake of 1,000 milligrams per day before menopause or 1,500 milligrams per day after menopause), may help to prevent osteoporosis. Regular weight-bearing exercise (like walking and running for an hour, 2 or 3 times a week) may also help to prevent osteoporosis. Before you change your calcium intake or exercise habits, it is important to discuss these lifestyle changes with your doctor to find out if they are safe for you.

Since estrogen use has some risks, only women who are likely to develop osteoporosis should use estrogens for prevention. Women who are likely to develop osteoporosis often have the following characteristics: White or Asian race, small, slim body frame, cigarette-smoking habit, family history of osteoporosis (in a mother, sister, or aunt), early menopause either natural or because of surgical removal of ovaries ("surgical menopause").

To treat vulvar and vaginal atrophy (itching, burning, dryness in or around the vagina, difficulty or burning on urination) associated with menopause.

WHO SHOULD NOT USE ESTROGENS

During pregnancy. If you think you may be pregnant, do not use any form of estrogen-containing drug. Using estrogens while you are pregnant may cause your unborn child to have birth defects. Estrogens do not prevent miscarriage.

If you have unusual vaginal bleeding which has not been evaluated by your doctor. Unusual vaginal bleeding can be a warning sign of cancer of the uterus, especially if it happens after menopause. Your doctor must find out the cause of the bleeding so that he or she can recommend the proper treatment. Taking estrogens without visiting your doctor can cause you serious harm if your vaginal bleeding is caused by cancer of the uterus.

If you have had cancer. Since estrogens increase the risk of certain types of cancer, you should not use estrogens if you have ever had cancer of the breast or uterus.

If you have any circulation problems. Estrogen drugs should not be used except in unusually special situations in which your doctor decides that you need estrogen therapy so much that the risks are acceptable. Women with abnormal blood clotting conditions should avoid estrogen use (see **RISKS OF ESTROGENS AND/OR PROGESTINS**).

When they do not work. During menopause, some women develop nervous symptoms or depression. Estrogens do not relieve these symptoms. You may have heard that taking estrogens for years after menopause will keep your skin soft and supple and keep you feeling young. There is no evidence for these claims and such long-term estrogen use may have serious risks.

After childbirth or when breastfeeding a baby. Estrogen should not be used to try to stop the breast from filling with milk after a baby is born. Such treatment may increase the risk of developing blood clots (see **RISKS OF ESTROGENS AND/OR PROGESTINS**). If you are breastfeeding, you should avoid using any drugs because many drugs pass through to the baby in the milk. While nursing a baby, you should take drugs only on the advice of your health care provider.

RISKS OF ESTROGENS AND/OR PROGESTINS

Cancer of the uterus. If you use any drug which contains estrogen, it is important to visit your doctor regularly and report any unusual vaginal bleeding right away. Vaginal bleeding after menopause may be a warning sign of uterine cancer. Your doctor should evaluate any unusual vaginal bleeding to find out the cause.

The risk of cancer of the uterus increases when estrogens are used alone, the longer they are used, and when larger doses are taken. There is a higher risk of cancer of the uterus if you are overweight, diabetic, or have high blood pressure. The hormone combination you will be taking contains estrogen and progestin. This combination has been shown to provide the benefits of estrogen replacement therapy for the **USES OF ESTROGEN** listed above, while reducing the risk of a precancerous condition of the uterine lining (see **OTHER INFORMATION,** below).

However, additional risks may be associated with the inclusion of a progestin in estrogen treatment. The possible risks include less favorable effects on blood fats as compared to Premarin® (conjugated estrogens tablets, USP) alone, unfavorable effects on blood sugars, and a possible increase in breast cancer risk (see *Cancer of the breast*, below). Usually, the smaller the dose and the shorter the duration of treatment, the more these effects are minimized. Check with your doctor to make sure you are using the lowest effective dose and only for as long as you need it.

If you have had your uterus removed, there is no risk of developing cancer of the uterus and no benefit to be gained by using a combination estrogen/progestin product.

Cancer of the breast. Most studies have not shown a higher risk of breast cancer in women who have ever used estrogens. Some studies have reported that breast cancer develops more often (up to twice the usual rate) in women who used estrogens for long periods of time (especially more than 10 years), or who used high doses for shorter time periods. The effects of added progestin on the risk of breast cancer are unknown. Some studies have reported a somewhat increased risk, even higher than the possible risk associated with estrogens alone. Others have not. Regular breast examinations by a health professional and monthly self-examination are recommended for all women. Regular mammograms are recommended for all women over 50 years of age.

Gallbladder disease. Women who use estrogens after menopause are more likely to develop gallbladder disease needing surgery than women who do not use estrogens.

Inflammation of the pancreas. Women with high triglyceride levels may have an increased risk of developing inflammation of the pancreas.

Abnormal blood clotting. Taking estrogens may cause changes in your blood clotting system. These changes allow the blood to clot more easily, possibly allowing clots to form in your bloodstream. If blood clots do form in your bloodstream, they can cut off the blood supply to vital organs, causing serious problems. These problems may include a stroke (by cutting off blood to the brain), a heart attack (by cutting off blood to the heart), a pulmonary embolus (by cutting off blood to the lungs), or other problems. Any of these conditions may cause death or serious long-term disability.

Excess calcium in the blood. Taking estrogens may lead to severe hypercalcemia in women with breast and/or bone cancer.

During pregnancy. There is an increased risk of birth defects in children whose mothers take this drug during the first four months of pregnancy. Several reports suggest an association between mothers who take these drugs in the first trimester of pregnancy and genital abnormalities in male and female babies. The risk to the male baby is the possibility of being born with a condition in which the opening of the penis is on the underside rather than the tip of the penis (hypospadias). Hypospadias occurs in about 5 to 8 per 1,000 male births and is about doubled with exposure to these drugs. There is not enough information to quantify the risk to exposed female fetuses. However, enlargement of the clitoris and fusion of the labia may occur, although rarely.

Therefore, since drugs of this type may induce mild masculinization of the external genitalia of the female fetus, as well as hypospadias in the male fetus, it is wise to avoid using the drug during the first trimester of pregnancy. These drugs have been used as a test for pregnancy, but such use is no longer considered safe because of possible damage to a developing baby. Also, more rapid methods for testing for pregnancy are now available. If you take PREMPRO or PREMPHASE and later find you were pregnant when you took it, be sure to discuss this with your doctor as soon as possible.

SIDE EFFECTS WITH ESTROGENS AND/OR PROGESTINS

In addition to the risks listed above, the following side effects have been reported with estrogen and/or progestin use: Nausea, vomiting, pain, cramps, swelling, or tenderness in the abdomen. Yellowing of the skin and/or whites of the eyes. Breast tenderness or enlargement. Enlargement of benign tumors ("fibroids") of the uterus. Irregular bleeding or spotting. Change in amount of cervical secretion. Vaginal yeast infections. Retention of excess fluid (this may make some conditions worsen, such as asthma, epilepsy, migraine, heart disease, or kidney disease). A spotty darkening of the skin, particularly on the face; reddening of the skin; skin rashes. Worsening of porphyria. Headache, migraines, dizziness, faintness, or changes in vision (including intolerance to contact lenses). Mental depression. Involuntary muscle spasms. Hair loss or abnormal hairiness. Increase or decrease in weight. Changes in sex drive. Possible changes in blood sugar.

REDUCING THE RISKS OF ESTROGEN/PROGESTIN

If you decide to take an estrogen/progestin combination, you can reduce your risks by carefully monitoring your treatment.

See your doctor regularly. While you are taking PREMPRO or PREMPHASE, it is important to visit your doctor at least once a year for a checkup. If you develop vaginal bleeding while taking estrogens, you may need further evaluation. If members of your family have had breast cancer or if you have ever had breast lumps or an abnormal mammogram (breast X-ray), you may need to have more frequent breast examinations.

Reassess your need for treatment. You and your doctor should reevaluate whether or not you still need estrogens at least every 6 months.

Be alert for signs of trouble. If any of these warning signals (or any other unusual symptoms) happen while you are using estrogen/progestin, call your doctor immediately:

- Abnormal bleeding from the vagina (possible uterine abnormality)
- Pains in the calves or chest, a sudden shortness of breath or coughing blood (indicating possible clots in the legs, heart, or lungs)
- Severe headache or vomiting, dizziness, faintness, or changes in vision or speech, weakness or numbness of an arm or leg (indicating possible clots in the brain or eye)
- Breast lumps (possible breast cancer; ask your doctor or health professional to show you how to examine your breasts monthly)
- Yellowing of the skin and/or whites of the eyes (possible liver problems)
- Pain, swelling, or tenderness in the abdomen (possible gallbladder problem)

OTHER INFORMATION

1. Estrogens increase the risk of developing a condition (endometrial hyperplasia) that may lead to cancer of the lining of the uterus. Taking progestins, another hormonal drug, with estrogens lowers the risk of developing this condition. Therefore, since your uterus has not been removed, your doctor has prescribed PREMPRO or PREMPHASE, which includes both a progestin and estrogens.

You should know, however, that taking estrogens *with* progestins may have unhealthy effects on blood sugar, which might make a diabetic condition worse. Additional risks include a possible further increase in breast cancer risk which may be associated with long-term estrogen use.

Some research has shown that estrogens taken *without* progestins may protect women against developing heart disease. However, this is not certain. The protection shown may have been caused by the characteristics of the estrogen-treated women and not by the estrogen treatment itself. In general, treated women were slimmer, more physically active, and were less likely to have diabetes than the untreated women. These characteristics are known to protect against heart disease.

You are cautioned to discuss very carefully with your doctor or health care provider all the possible risks and benefits of long-term estrogen and progestin treatment as they affect you personally.

2. Your doctor has prescribed this drug for you and you alone. Do not give the drug to anyone else.

3. If you will be taking calcium supplements as part of the treatment to help prevent osteoporosis, check with your doctor about the amounts recommended.

4. Keep this and all drugs out of the reach of children. In case of overdose, call your doctor, hospital, or poison control center immediately.

5. This summary provides the most important information about PREMPRO and PREMPHASE. If you want to read more, ask your doctor or pharmacist to let you read the professional labeling. The professional labeling is also published in a book called the *Physicians' Desk Reference*, which is available in bookstores and public libraries.

Keep out of reach of children.

CI 5057-2

Revised June 10, 1998

© 1999, Wyeth-Ayerst Laboratories

71375-04

World Leadership in Women's Health Care®

WYETH-AYERST LABORATORIES
Philadelphia, PA 19101



ROBERT ALLEN

FOR MORE INFORMATION ON OUR FABRIC COLLECTIONS CALL YOUR DESIGNER OR 1-800-240-8189

OUTDOOR FURNITURE for carefree summer days in the open air



▲ A special durable finish and drainable cushions make Laneventure's woven rattan Morris chair and footstool from its Avignon Collection ideal for outdoor use. Chair, $1,625; footstool, $500. Call 828-328-2271.

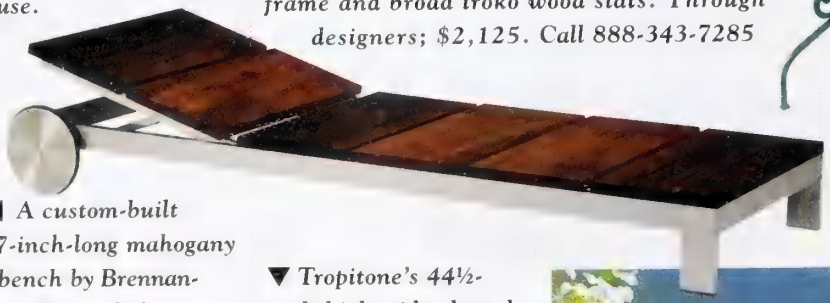


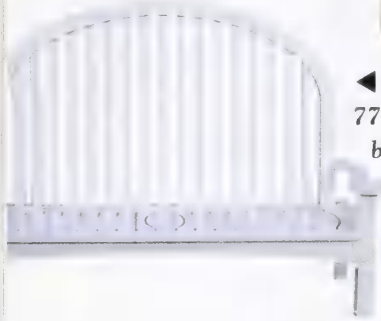
◀ Luxury yachts were designer Kipp Stewart's inspiration for Summit's stacking dining armchairs in polished stainless-steel and plantation teak; $1,411. Call 831-375-7811.

▼ A green 48-inch-diameter Cadogen metal table with a powder-coated finish and an umbrella hole is based on an antique French design; $340 at Anthropologie. Call 800-309-2500.



▼ Gandia Blasco's sleek chaise longue from DelGreco & Co. has an anodized aluminum frame and broad iroko wood slats. Through designers; $2,125. Call 888-343-7285





◀ A custom-built 77-inch-long mahogany bench by Brennan-Edwards from DelGreco & Co. in semi-gloss paint recalls Edwardian England. Through designers; $11,400. Call 888-343-7285.

▼ Tropitone's 44½-inch-high wide-slatted barstool from the Melrose Collection comes in plantation-grown teak and has a distinctive forward-angled look; $750. Call 949-951-2010.



▲ Smith & Hawken offers a classic 78-inch-long Lutyens-inspired bench in black steel with a powder-coated finish; $1,150. Call 800-776-3336.

▼ Barlow Tyrie's contemporary Drummond Collection teak dining table, which is 73½ inches in diameter (also available in 59 inches), can be paired with a convenient Lazy Susan. Table, $2,599; Lazy Susan, $599. Call 800-451-7467.





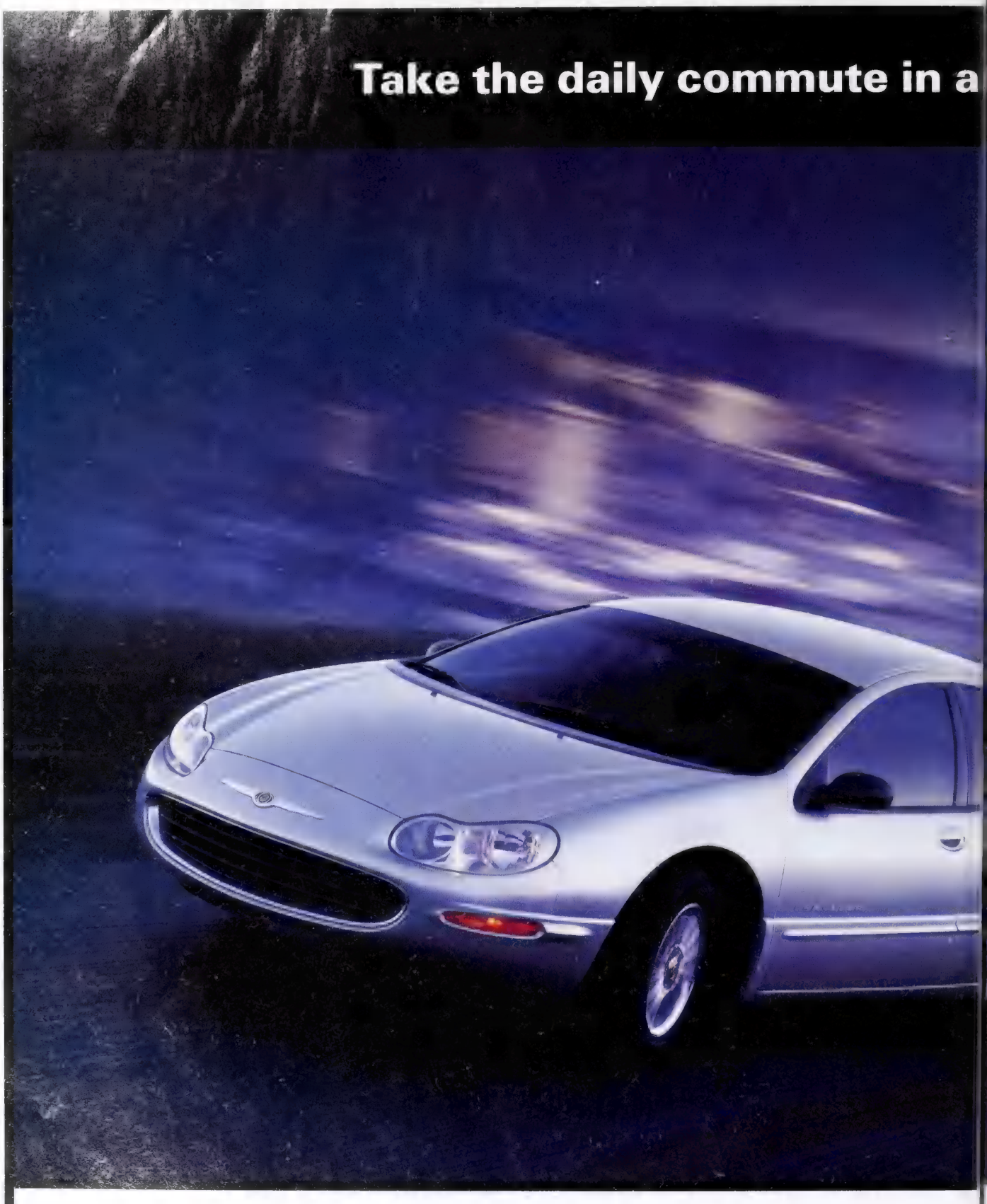
▶ Low and roomy, the barrel-shaped, teak open-arm Olympus lounge chair from Sutherland has a cushion covered in one of its Perennials fabrics; $1,800 . Call 800-717-TEAK.





CHILDREN: don't talk to strangers.

PARENTS: don't become strangers.



CONCORDE

All-aluminum 3.2L 225 hp multi-valve engine. Four-wheel fully independent touring suspension. Low-sp

power leather-trimmed se ts. Automatic Temperature Control. LX starts at $22,550. LXi as descri

*Base MSRP excludes ... & wheels shov...

ntirely different direction.





You drive to work. You drive back home. Then you do it all over again. Presenting a vehicle that'll make you want to do, well, just that. Chrysler Concorde LXi. While it does have four doors and a spacious interior, its similarity to other full-size sedans ends there. Its unique cab-forward architecture not only provides driver and passengers exceptional room and comfort but an inspired exterior design and world-class aerodynamics as well. And, thanks to a specially tuned suspension, Concorde is remarkably agile. Take it on even the most routine of drives. We're pretty certain it will turn your thinking completely around.

ion control. 120-watt CD stereo sound system. 8-way

795. Call 1.800.CHRYSLER. Or visit www.chrysler.com.*

CHRYSLER

ENGINEERED TO BE GREAT CARS

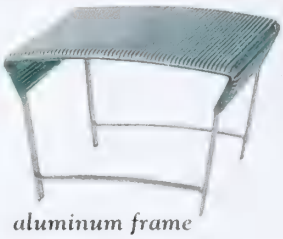
Today's outdoor furniture caters to every taste, from staunchly traditional to breezily contemporary



▼ *The St. Maxime chair from Janus et Cie's Loom Collection is made of polymer resin-strengthened woven paper over an aluminum frame; with woven-braid detailing, $580. Call 800-24-JANUS.*



◀ *Vinyl tubing wrapped over a powder-coated*



aluminum frame gives a translucent quality to Brown Jordan's Streamline lounge chair and ottoman. Armchair, $1,999; ottoman, $599. Call 800-743-4252, x221.

▶ *The horseshoe chair from Bradford Stewart's Poolside Aluminum Collection has a satin-black powder-coated finish; $750. Call 510-835-1365.*

▶ *Massimo, a stainless-steel-and-teak line from Royal Botania, comprises a 109 inch by 39 inch dining table and coordinating flexible chairs. Table, $3,900; armchair, $595; side chair, $495. Through Henry Hall Designs. Call 800-367-9150.*







▲ *A handsome and generously proportioned traditional 58-inch-long teak bench from Lexington's Nautica Home Collection; $1,240. Call 800-LEX-INFO.*

▼ *Part of a modular system, Munder Skiles's 40-inch-square mahogany Amish table has hooks to attach another square or demilune table; $2,900. Call 212-717-0150.*





◀ *Inspired by mid-century designs, Brown Jordan's aluminum-framed Futura armchair is covered in Resinweave, a synthetic with the look of natural wicker; $599. Call 800-743-4252, x221.*

▼ *The bold, minimalistic contemporary Fusion chaise longue from Brown Jordan consists of Resinweave over an aluminum frame; $1,899. Call 800-743-4252, x221.*



◀ *Low and comfortable with water-resistant acrylic fabric-covered [illegible] Giati's Palazzio arm [illegible] tion-grown teak [illegible] ng; $3,514. Call [illegible]535.*



Every dog has its day.
And night.



MARTEX®

for body and soul

Sheets and towels are only the beginning.

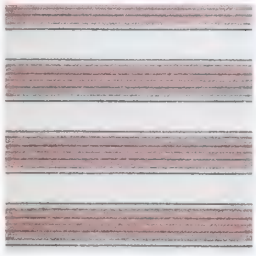
1.800.458.3000
www.martex.com

OUTDOOR FABRIC

Lively new weather-resistant designs for patio furniture, umbrellas, or awnings



▲ *Pool, a printed acrylic that seems to shimmer like water, is available exclusively on Brown Jordan furniture. Call 800-743-4252, ext. 221.*



▲ *Brightly colored in coral and green, #4784 is one of many stripes from Sunbrella, which are ideal for umbrellas or awnings. Call 336-227-6211.*

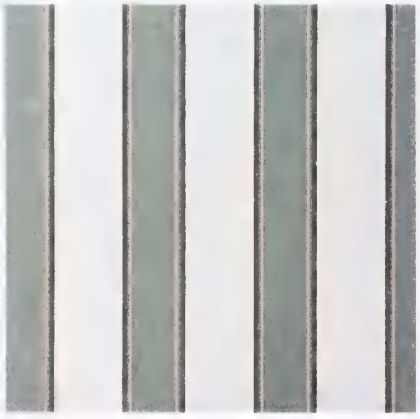




▲ *Tropical Stripe by Perennials will add panache to any patio and resist fading because it is a solution-dyed acrylic. Call 800-717-TEAK.*



◀ *Casia Stripe, a snappy woven Jacquard from Veneman, is made of a yarn-dyed acrylic blend that's surprisingly soft to the touch. Call 714-894-0202.*



◀ & ▲ *Durable and easy to clean, Sunbrella's fabrics are solution-dyed, meaning they are sun-resistant and their colors stay vibrant. Here #4918 and #4920 from the Signature Series. Call 336-227-6211.*



▼ & ▶ *Two summer-ready versions of Perennials' handsome broad-width stripes in fade-resistant, easy-to-clean acrylic; through designers. Call 800-717-TEAK.*



▼ *Viikuna is a bold-leafed Marimekko design now in acrylic for outdoor use; through DelGreco. Call 888-343-7285.*



▼ *Veneman's Windsor Oak, a color-fast Jacquard, is as much at home outdoors as the falling leaves that grace it. Call 714-894-0202.*



Alex Has Big Plans For His Allowance



Starting at just $3.99 a square foot*.
Bruce® Hardwood Floors are a great first step.
And with Alex taking such good care of his money,
there's only one problem – how to get the hot tub hooked up.

See how affordable our hardwood floors really are. Call 1-800-722-4647 for your nearest Bruce Master Showcase Dealer. And from April 1 to June 30, 2000, get a Free Bruce Floor Care Kit with your hardwood floor purchase.

Bruce®
hardwood floors
The Natural Choice®

Price listed is manufacturer's suggested retail price for wood flooring only. Dealer participation and price may vary. Free Floor Care Kit offer requires minimum 200 square feet purchase of first-quality, factory-finished Bruce hardwood flooring.



BELLE JARS

Eight eminent American designers have recently restyled that paragon of countertop kitsch, the cookie jar. For the new collection, marketing guru Jack Markuse enlisted architects Richard Gluckman, Richard Meier, and others to muse in miniature. Michael Graves's pint-size blue Palazzo (top left) uses Etruscan precedents, while Miami's Laurinda Spear sheathes a simple ceramic box in cool, tropical pastels (top right). Brightly colored models come from New Havenite César Pelli (bottom left) and Chicagoan Stanley Tigerman (bottom right). "They're functional objects," notes Markuse of the jars ($50–$65). "But they're also sculptures." 978-670-5900. *Craig Kellogg*

SITE VISIT **Silverplum.com** offers hip decorative accessories and gifts from independent artisans and designers worldwide. Categories like "style," "color," and "need to impress" make it a breeze to use.

KISSING A FROG

The plot of Jean-Philippe Rameau's 1745 opera-ballet *Platée* is slight—the gods correct a froglike water nymph's delusion that she's irresistible to men—but the work is wonderfully entertaining. Director/choreographer Mark Morris, costume designer Isaac Mizrahi, and set designer Adrianne Lobel join to mount a dazzling production of this rarely seen confection. New York City Opera, April 11–22. 212-870-5570. *Peter Webster*



BRAHMIN RETREAT



Boston may once have been a hotbed of antiroyalist sentiment, but guests at Fifteen Beacon, the city's newest hotel, are treated like kings. Baths stocked with Kiehl's toiletries feature tub-side televisions, business-ready rooms provide high-speed direct Internet access, and extra conveniences include room service from The Federalist, the hotel's first-floor restaurant. Owned and operated by Boston real estate mogul Paul Roiff, Fifteen Beacon opened at the turn of this century in a Beaux-Arts building constructed at the turn of the last. The hotel's interiors are the work of Celeste Cooper of Repertoire Design Studio, whose attention to detail is manifest in oversize canopied beds, custom-made 300-thread-count Italian linens, gas fireplaces, and mahogany bookcases and entertainment centers—elegant touches that are lavished on each of the 61 individually decorated guest rooms. Fifteen Beacon, 15 Beacon Street, Boston, MA; 877-XVBEACON. *Danielle Fox*

LIFE WAS BEAUTIFUL



When the Museum of Modern Art's department of architecture and design was founded in 1936, its mandate was to promote the production of good, affordable design. Now, says assistant curator Christopher Mount, the mission is complete. In celebration, MoMA is presenting "Modern Living 2." The exhibition examines the domestic ideal, starting with the Utopian precepts of the Bauhaus and de Stijl, through the 1940s, '50s and '60s when designers put those principles into practice, as exemplified by this ethereally refined 1954 pitcher and tumbler set by the Finnish master Kaj Franck. April 30–Sept. 12. 212-708-9400. *Suzanne Charlé*

SMART TALK



Bang & Olufsen's sleek new digital cordless phone—the BeoCom 6000—combines innovative design with state-of-the-art technology and easy operating features. The handset is designed for left- or right-hand use. A built-in wheel lets you browse through the last 24 incoming calls, and the brushed-aluminum pyramid base links up to six handsets. $475; $325 each additional handset. 800-284-2264. *Eva van Dok*



Herend

Perfect for serving royalty and diplomats.
And, if not already included, visiting in-laws.

Pattern featured: Queen Victoria | Fine retailers | For more information | Call 1.800.643.7363 | Or visit www.herendusa.com



Herend

Admit it.

You've wanted one since you were nine years old.

Calloping Stallion. The second in the Kingdom Classic Series.
with 24kt gold accents. Available only until January 2001.

	MASSACHUSETTS	NEW YORK	NORTH CAROLINA
	Boston	*New York*	*Asheville*
	Shreve, Crump & Low	Scully & Scully	Serves You Right
	[illegible]	800-223-3717	800-825-1828

WISCONSIN
Milwaukee
Schwanke Kaiser Jewelers
[illegible]

[illegible] nearest you, or for more information
[illegible].com



A website for dolls. Also: women who played with dolls growing up; women who ripped the heads off dolls growing up; sugardolls; honeydolls; women who get dolled up; doll collectors; anyone who can hum Hello Dolly; women who wear babydoll pajamas; anyone who's seen the Dalai Lama; and every woman who's tired of hearing "hey doll" when walking by construction sites.

oney career shopping family health relationships food fitness

women.com℠

EXHIBITIONS

Chicago, April 17–July 16 The Art Institute of Chicago's "Bilbao: The Transformation of a City" provides an overview of the exciting new projects that are redefining Spain's up-and-coming city. Call 312-443-3600. **Detroit, April 20–July 30** Ansel Adams, William Henry Jackson, and Joel Meyerowitz are a few of the landscape artists whose work is featured in "The Enduring Horizon: American Landscapes" at the Detroit Institute of Arts. Call 313-833-7900. **Minneapolis, April 15–June 25** "Old Master Drawings from the Collection of Alfred Moir" at the Minneapolis Institute of Arts comprises 75 superb drawings, most by old master Italian artists. Call 612-870-3131. **New York, April 11–August 20** The Metropolitan Museum of Art's "Subjects and Symbols in American Sculpture: Selections from the Permanent Collection" focuses on 19th-century sculpture inspired by mythology, history, and literature. Call 212-535-7710. **Santa Monica, April 14–July 16** "The Fabulous Fifties—Furniture, Decorative Arts and Fine Art of the 1950's" at the California Heritage Museum examines furnishings from the postwar era. Call 310-392-8537. **Washington, DC, April 30–September 17** A 2,500-year-old Chinese bell set is one of the many ancient Chinese instruments displayed in "Music in the Age of Confucius" at the Arthur M. Sackler Gallery. Call 202-357-2700.



"The Actor's Image" at the Virginia Museum of Fine Arts looks at Japanese prints, like Toyohara Kunichika's *Actor Otani Tomoemon as Abeno Sadato*, 1865 (left); April 25–June 25. 804-340-1400.



Abbie Zabar's drawings of floral displays at the Metropolitan Museum (below) are at the Horticultural Society of New York; April 27-May 31. 212-757-0915.



Krishna Cavorts with the Gopis in the Jamna River, c. 1565, (below) is in the San Diego Museum of Art's "Power and Desire" show of South Asian paintings from the Edwin Binney 3rd Collection; April 29–July 30. 619-232-7931.



"Germaine Krull: Photographer of Modernity" at the San Francisco Museum of Modern Art—the first comprehensive retrospective of works by the German artist (1897–1985)—presents 130 experimental images, including *Jean Cocteau*, c. 1930, (above); April 14–July 30. 415-357-4000.



The Rijksmuseum in Amsterdam celebrates its bicentenary with "The Glory of the Golden Age: Dutch Art of the 17th Century." *View of St. Mary's Square with the Church of St. Mary in Utrecht*, 1632, (above) by Pieter Saenredam is one of many masterpieces on display; April 15–September 17. 800-669-8687.


There comes a time
to insist on the best.
GROHE
FAUCET TECHNOLOGY
"Ladylux Plus" Pull-Out Spray Kitchen Faucet
©1998 Grohe America, Inc. • Bloomingdale, IL
www.groheamerica.com
630.582.7711 • Fax 630.582.7722









A brushed nickel staircase with concrete treads (top right) flouts through a triple-height space in the Coach store. Above, from top: a fiberboard panel hides some of the and powder room; S. Russell Groves in a chair he designed; in front of storage for glassware, a 19

ORGANIZATION MAN

New York architect S. Russell Groves has a knack for maximizing space by raising utility to an art form

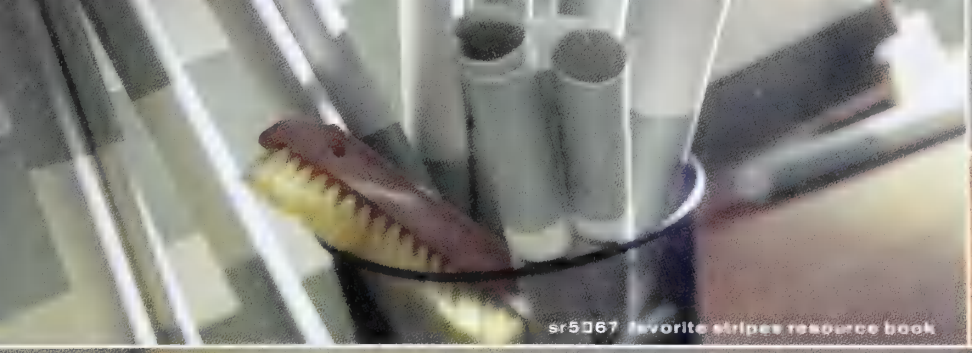
By Christine Pittel

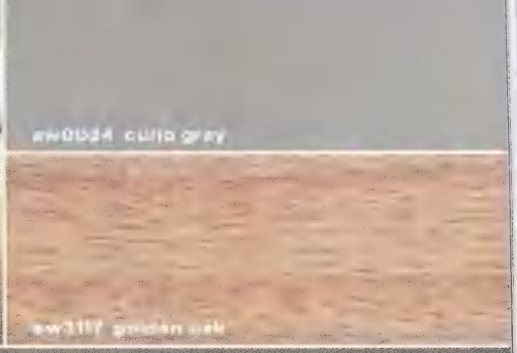
"I've always been compulsive," says S. Russell Groves, whose office is as impeccable as his wardrobe: head-to-toe Prada in basic black. "I'm the kind of person who will rearrange a colleague's desk while I'm talking to him." The urge to order translated into cool, calm, and contemplative interiors for Giorgio Armani's Manhattan corporate showroom and the revamped Coach leather goods store on Madison Avenue. "I try to quiet a space, and part of that is providing a home for everything," says Groves. "The key to a serene environment is storage, and you have to know how to design it so it doesn't get in the way."

Residences get the same treatment. Within the undistinguished shell of a 1960s New York City penthouse apartment, he inserted three enormous floor-to-ceiling "boxes" that partition the space and ingeniously contain everything from a home office to a washer and dryer. All the detritus of life is hidden behind smoothly paneled walls made of inexpensive medium-density fiberboard, lightly whitewashed for an ethereal sheen. Space seems to expand when walls, ceilings, and floors are variations on the same shade—call it cardboard—which fuses the room into a cohesive whole. "My style is modern, but not slick," Groves says. Strong lines are warmed up with sensuous materials—mohair, silk, oak. Nothing is extraneous. In Grove's multifunctional universe, walls don't just look beautiful; they *work*. ■

Modus Operandi

- One bold stroke of color in an otherwise neutral room registers with real impact.
- The combination of the generic and the refined is intriguing. I'll offset a banal material like fiberboard with silver leaf, or trim an industrial felt rug with Ultrasuede.
- I prefer to use color in a transitory way, on accessories or flowers.
- Recessed or concealed lights make a space glow.







See wallpaper like you never have before. Horizontally. Only at your neighborhood Sherwin-Williams store. 1-800-4-SHERWIN

Ask how. Ask now. Ask Sherwin-Williams.™

©2009 The Sherwin-Williams Company

www.sherwin-williams.com



BOHEMIAN LUXE

Catch the fun of fashion's 70s-inspired rich-hippie moment and pile on the pattern at home. Indulge in a multicultural mix—Indian sari curtains, African kuba cloth pillows, Moroccan tables—with a fillip of beading and fringe

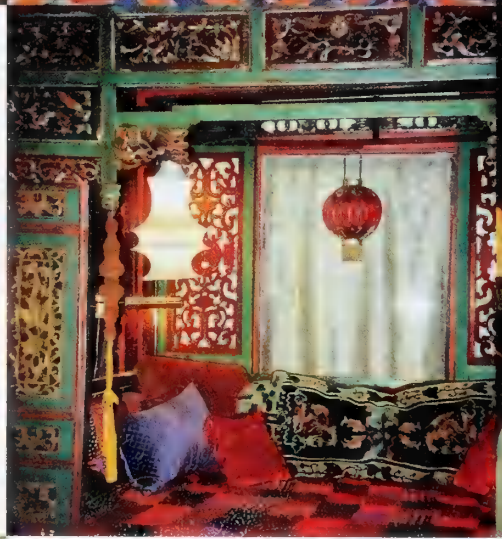
By Margaret Kennedy

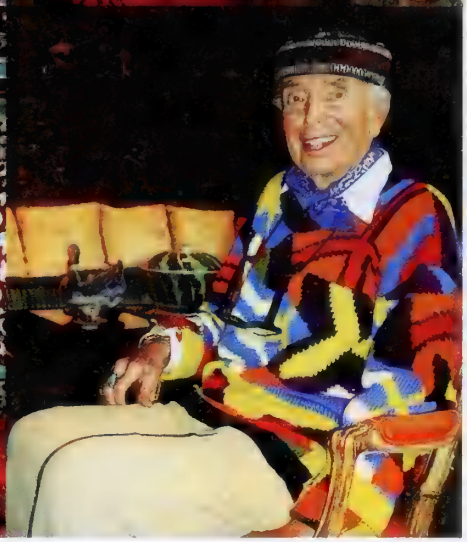


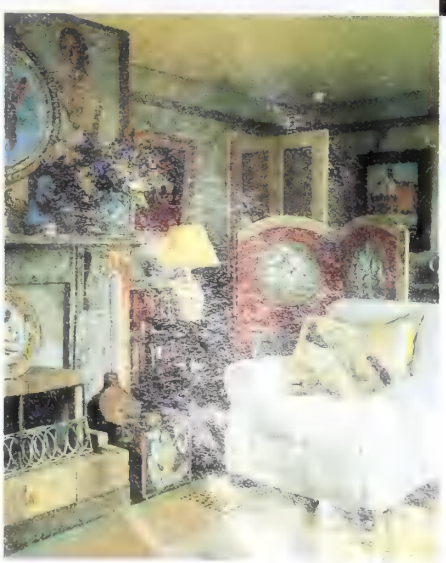












BOHEMIAN STYLISTS

Bloomsbury Group
Elsa Schiaparelli
Cecil Beaton
Charles de Beistegui
Rose Cumming
Yves Saint Laurent
Oscar de la Renta
Christian Lacroix
Isaac Mizrahi
Zajac & Callahan
Robert Couturier
Garouste & Bonetti

Exuberant models for today's fanciful look, clockwise from top left: Gloria Vanderbilt in crazy-quilt robe on her patchwork floor (1970). Matisse's 1928 Odalisque au Fauteuil lounges on a Moroccan chair next to a Chinese vase. Jane Holzer in 1969 haute gypsy with filigree Indian bench lacquered white and a zebra footstool. Tony Duquette's baroque sensibility transformed humble fragments into grand opera; his Chinese bed (center) set the scene for recent Gucci ads. During the 1920s, Vanessa Bell and Duncan Grant welcomed their Bloomsbury group at Charleston Farmhouse in Sussex, England; garden room mantel and screen painted by Grant. In 1927 Cecil Beaton's lens caught the self-styled eccentricity of Edith Sitwell.



▲ OLD BOMBAY ▼ NEW BOMBAY



e new Bombay is filled with unique home furnishings, exclusively designed
niture and timeless decorative accents. Visit us and be surprised at what you find.
nbay. Classic. Inspiring. You.

BOMBAY.

www.bombayco.com

o over 400 locations in the US and Canada. Call toll free 1-800-829-7789 for the store nearest you.

ADDN



GRANGE

1·800·GRANGE·1

www.grange.fr

The Louis Philippe Trundle Bed is available from our Quick Ship Program finished as shown, or to order in any of our 18 hand-applied finishes and colors.
For a Grange catalogue send $10 to Grange Furniture, Inc.
200 Lexington Avenue, New York, NY 10016

Snippets of rooms from the last two decades that speak Bohemian chic, clockwise from top right: Niche painted and arranged à la Bloomsbury. Trio of beaded pillows. Moroccan dressing table inlaid with bone infuses with romance an apartment in the Bahamas by Stingray Hornsby. Mix-master Eric Cohler dares African masks with a colorful cache of Chinese vases. David Salomon's fearless fabric bath; he had portrait painted with background of same pattern. Magenta peonies float in cobalt bowl on Tibetan striped tablecover. Stained-glass arches frame Katie Ridder and Peter Pennoyer's dining room; tiles and banquette fabrics from Turkey. Gauguin-like fruit and pottery plates against overscaled damask wallpaper by David Salomon. Dick Cavett and Carrie Nye's stone dog decked out in beads and straw hat. Center: Kips Bay Boys & Girls Club Show House garden room by Barbara Ostrom pairs quirky bamboo chairs and embroidered table shawl.

For answers to your decorating questions, visit our Web site: *www.housebeautiful.com*

SHOP THE LOOK

Pier 1 Imports
Anthropologie

NYC

Shanghai Tang
Takashimaya
ABC Carpet & Home
Craft Caravan
Sarajo
Coconut Company
J. Garvin Mecking, Inc.

SF

Nest
Maison d'Etre
Tail of the Yak

LA

Algabar
Ren
Blackman-Cruz
Waldo Collection
American Rag Maison
et Café
















A REGAL BOUQUET

A dazzling new collection of fabrics draws inspiration from the vast archive of 18th- and 19th-century art at London's Royal Botanic Gardens, Kew

By Stephanie Rank

The story of how London's Royal Botanic Gardens provided inspiration for a line of American furnishing fabrics begins in the 18th century with Augusta, Princess of Wales. After the death of her husband in 1751, the princess invested an estimated 40,000 pounds—nearly her entire fortune—to create a botanical garden at Kew, her London estate on the banks of the Thames. She was guided in this enterprise by an ambitious and authoritative mentor, Lord Bute (later a prime minister under King George III), who insisted that the garden "contain all the plants known on earth."

To create a setting for this tall horticultural order, Bute completely rearranged what had been "blandly flat land," raising mounds, shaping hollows and slopes, adding a lake, planting drifts of trees to create silhouettes and perspectives. Elaborate adornments included shrubberies and parterres; extravagant displays of shrubs and flowers; benches, statuary, and a building of follies designed by the royal architect, Sir William Chambers. Soon Kew [illegible] Victorian England's list of greatest gardens.

Today, the Royal Botanic Gardens, Kew—still England's most magnificent—are >

An exquisite botanical rendering of a palm tree (top left) is one of many painted by Indian artists to illustrate* Plants of the Coast of Coromandel *(1798), a compendium of then-existing plants. The same tree now appears, (top right) reconfigured, as part of Brunschwig's Palm House cotton print. It can be seen most clearly adorning a throw pillow on this Victorian settee.

YOU HAVE YOUR OLD KITCHEN, THEN NO KITCHEN, THEN VOILÀ!

IF ONLY IT WERE THAT SIMPLE.



It isn't, of course. But with a Wood-Mode design professional helping you plan your new kitchen and making sure the whole remodeling job goes smoothly, it could almost seem that effortless. And you'll end up with exactly the kitchen you've always wanted. For a free brochure and the showroom nearest you, call 1-800-635-7500 or visit us at www.wood-mode.com.

Wood-Mode
FINE CUSTOM CABINETRY

All Wood-Mode Cabinetry comes with a Lifetime Limited Warranty.





The famed Chinese Pagoda (above) appears in Kew Follies (right), a romantic toile adapted from original engravings that include the garden's Ruined Arch and Temple of Victory. Strawberry Fayre (below) uses 1846 gravure prints—like this one (bottom)—by A. Poiteau, Emperor Napoleon III's botanist and the chief gardener of Fontainebleau.

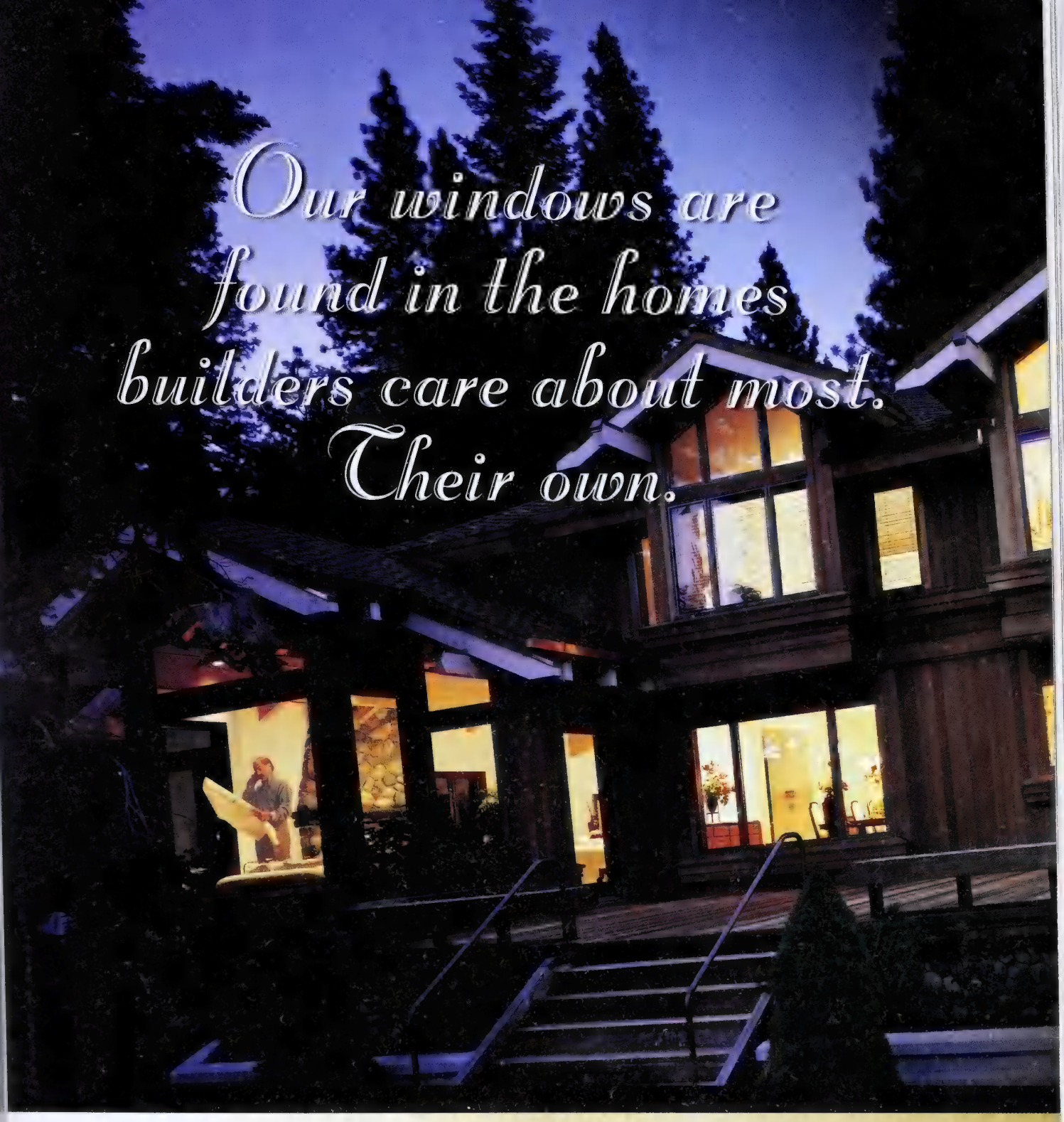


also the world's premier scientific institute for botanical research and conservation and the repository of a botanical inventory unsurpassed in scope and history. Its new Millennium Seed Bank expects to have preserved seeds from at least 10 percent of the world's plant species by the year 2010; it has live examples of more than 1 in 8 of all flowering species (many now endangered or extinct in their native habitats) and a reference collection of over 6 million dried plant and fungi specimens. It also has thousands of these species and specimens recorded in exquisite watercolors by the great names of 18th- and 19th-century botanic exploration and illustration.

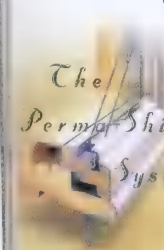
To help finance this botanical superstructure, the RBG recently licensed the textile firm Brunschwig & Fils to tap its extraordinary mother lode of art for a Kew-inspired collection of fabrics and wallpapers. Sorting through myriad drawings involved "an amazing amount of research," says Brunschwig's vice president of development Ross Francis. "A great deal was taken from documents."

One pattern, for instance, an intricately woven damask called Parterre, was an adaptation of a garden plan Lord Bute used at Kew taken from Alexandre Jean Baptiste Le Blond's *La Theorie et La Pratique du Jardinage* (a historic record of Le Nôtre's gardening techniques).

The collection's signature pattern, Palm House, is named after Kew's famed glass house, home to over 6,000 species of palm (sadly, the lovely, fan-shaped palm known as *Corypha taliera*, once common in Calcutta, now exists only in cultivation). It is adapted from an amalgam of archival drawings by Indian artists—mostly Hindu—who were accomplished in the Mughal tradition of flower painting: miniatures built layer upon layer with brilliant paints, then detailed and textured with fine brushes. Very different from their Victorian counterparts, these paintings are exquisitely sensitive to the beauty of the plants, highlighting the clustering of flowers and featheriness of fronds. All of which makes them, says Francis, exceptional subjects for textile design, too. Brunschwig & Fils' Royal Botanic Gardens, Kew, collection is available through decorators. For information, call 212-838-7878. ■



When contractors build their own homes, they put their heart and soul into every square foot. But they won't put in second-rate materials. That's why builders and remodelers install Andersen® windows in their own homes more often than any other brand. A good contractor appreciates the quality of the Perma-Shield® System. This unique way of building, backing and servicing products demands studious attention to detail, relentless innovation, and the highest level of craftsmanship. Oddly enough, the same qualifications you should look for in a contractor. To learn more, call 1-800-426-4261, ext. 3491.



Worryproof. Timeproof. Andersen Windows®.

www.andersenwindows.com

Andersen AW Windows·Patio Doors



SALLY SIRKIN LEWIS SEES RED

This celebrated mistress of the monochromatic plays with saturated color and bold pattern in Tapestry, her new fabric collection for J. Robert Scott

By Judith Nasatir

Whatever Sally Sirkin Lewis wants, Sally Sirkin Lewis gets. Eventually. Take Tapestry, for example. Lewis's surprising collection of ten designs in 11 colors has been in the works for six years, from the time Lewis first sketched ideas on a yellow legal pad until she found a French mill willing to weave her contemporary reinterpretation of the classic needlepointlike fabric.

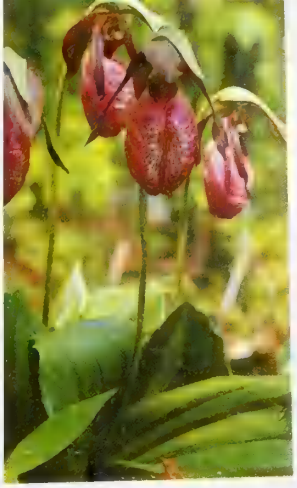
Lewis has typically packed a punch in her modern art-filled tone-on-tone interiors by placing a zebra skin here or a Louis XV or XVI chair there. "With the rise of animal activism, I had to give up the skins. I didn't want any eggs tossed at the showroom windows." Searching for something else to contrast with the leathers, flat wools, and silks to achieve the "yin-yang effect I love," she had considered tapestries, but the modernist in her eschewed traditional florals and pastorals.

Lewis began sketching suites of patterns for chairs—everything from bocce balls and stripes to stars, ribbons, and waves danced over chair backs, fronts, and seats. Five years later, the drawings languishing in the drawer, she met her maker, who wove samples on a century-old Jacquard loom that once manufactured Wilton carpets.

New equipment combines mechanized Jacquard techniques with a traditional loom configuration, making production of the bold patterns feasible. "Design," Lewis says, "should surprise you." Tapestry does. These fabrics were worth the wait. ■

Tapestry exposes Lewis the colorist. Each design is woven in a single 54-inch-wide panel that upholsters one chair: seat, inside and outside back sections, and arm rests. Currents and Tuxedo Stripes, shown, a suite that progresses from one to four elements.

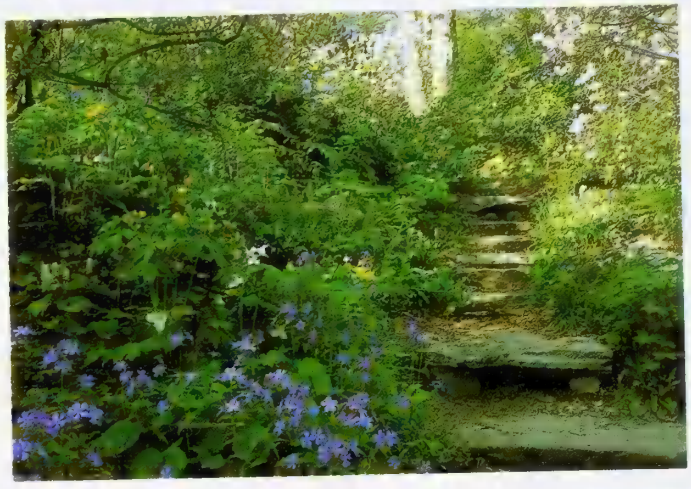

AERODYNAMICALLY DESIGNED TO STOP YOUR EYE.
INTRODUCING THE 2000 MONTE CARLO. Drive a new Monte Carlo SS strictly for its sleek new looks and you won't be taking advantage of its full potential. After all, those curves conceal a torquey, fuel-injected 200-hp V6, massive four-wheel disc brakes and a curve-loving independent suspension. The 2000 Monte Carlo SS. The side you show the world is up to you.
MONTE CARLO
WE'LL BE THERE
www.chevrolet.com or 1-877-4MCARLO
Tasmanian Devil TM & ©1999 Warner Bros. ©1999 GM Corp. Buckle up, America!



RESCUE MISSION

At its centennial the New England Wild Flower Society, which was founded to save northeastern native plants, celebrates the expansion of its original purpose

By Hatsy Shields











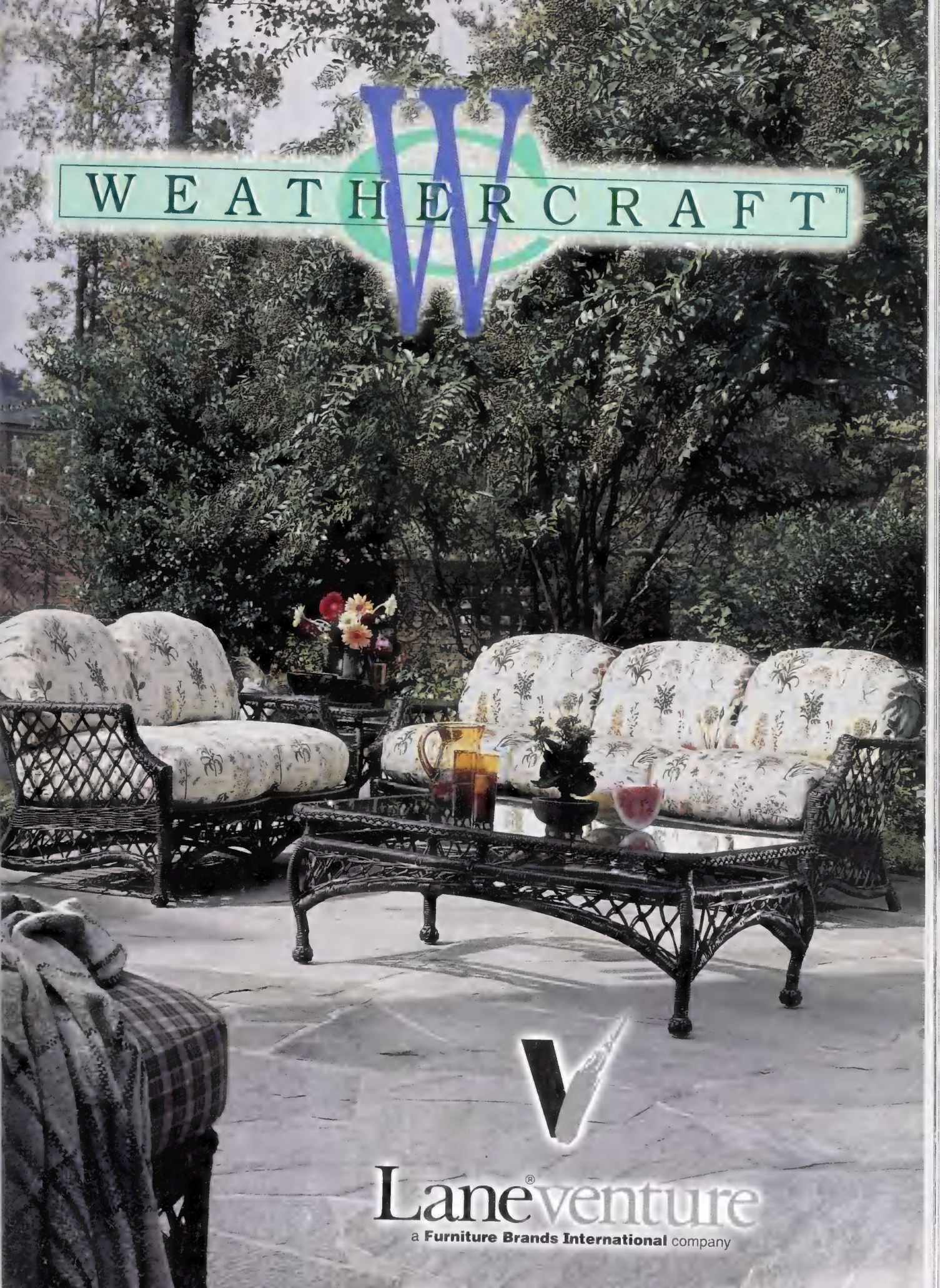
At Garden in the Woods, the botanic garden of the New England Wild Flower Society, left to right from top: pink lady's slipper; spring bloomers along a path; jack-in-the-pulpit; William Cullina, nursery manager; painted trillium; wildflower nursery.

Picture a New England Eliza Doolittle on a wet Boston street corner at the turn of the century. With bouquets of flowers piled high in her basket she calls out, "Only three cents a bunch, Sir, pretty pink lady's slippers for your own lady?"

She wouldn't have been the only flower seller hawking lovely bounty from the wild. Painted trilliums, ferns, and lilies, picked or dug from woods outside the city, were fair game for anyone until 1900, when a handful of determined Brahmins stamped their buttoned boots in protest. Led by Miss Amy Folsom, they banded together to form what is now called the New England Wild Flower Society, its intent to save woodland plants from the local cut-flower trade as well as from amateur collectors.

This year the society marks its centennial and also celebrates the expansion of a mission that now includes promoting conservation of all temperate North American flora, re-introductions of native plants to their natural habitats, field trips for highly trained volunteers who collect seeds for propagation and a seed bank and also eradicate invasive exotics. The society also runs numerous education programs, but the most powerful weapon in its crusade is the exquisite 45-acre Garden in the Woods, just west of Boston in Framingham, Massachusetts. More than 45,000 people visit the garden annually, wandering its two miles of undulating paths where 1,700 kinds of plants, including more than 200 rare and endangered natives, are displayed. With printed guides and labels, visitors can identify the often unusual, always fascinating flora, like the intriguingly hooded little jack-in-the-pulpits (*Arisaema triphyllum*) or fragrant ladies' tresses with spirals of white blossoms (*Spiranthes odorata*) or the tiny cream-colored bells dangling from the gracefully crooked arm of Solomon's seal (*Polygonatum*). As the society's executive director, David DeKing, points out, "We're trying to help people make that personal connection with the plant here and then extend it to the habitat."

To make the connection even more personal, the garden offers responsibly propagated natives for sale in its nursery. Fall in love with a creeping phlox or a red trillium and you can probably find a pot of it—raised from carefully collected seed—in the stands near the garden *(Continued on page 70)*


WEATHERCRAFT™
Lane® venture
a Furniture Brands International company





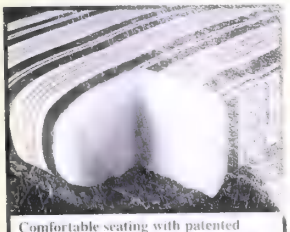
In the battle against the elements, beauty just won.

Add enduring charm to your home, indoors or out, with Weathercraft's beautiful, moisture-resistant designs. Our patented cushions allow water to pass right through, yet they're every bit as comfortable as conventional seating. And our eye-catching fabrics are soft, fade resistant, breathable, and quick-drying. Plus, Weathercraft's sturdy aluminum frames are hand-woven with 100% virgin vinyl that cleans with ease. Now beauty can go the distance, whatever the weather. Weathercraft furniture, only by Laneventure. For your nearest Weathercraft retailer, call 1-800-235-3558.

Laneventure®

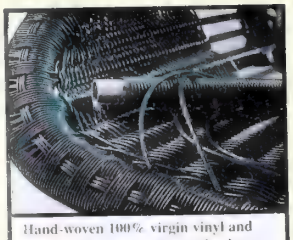
a **Furniture Brands International** company

The secret's in the way it's made!



Comfortable seating with patented cushions that let water drain through and dry quickly.





Hand-woven 100% virgin vinyl and aluminum frames are intertwined to create a premuim product.

Laneventure

For a Weathercraft retailer, call toll-free 1-800-235-3558.

For a brochure, send $5 to Laneventure, Dept. V-250, Box 849 Conover, NC 28613
Visit our web site @ www.laneventure.com

America, your slipcover is showing.



otect new furniture or recover old furniture with
ordable, ready-made slipcovers from Sure Fit.
rable and machine washable, Sure Fit slipcovers
the fashionable way to keep your furniture
king new! Available in chair, loveseat and sofa
es, in a variety of upholstery fabrics including
ton duck, chenille, damask & denim.

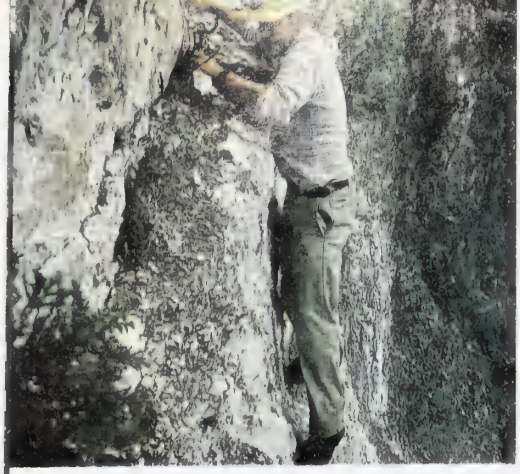




a FREE catalog, call 1(888)SLIP-1-ON, or visit our web site @ www.surefit.com

SURE FIT, INC. 939 MARCON BOULEVARD, ALLENTOWN, PA 18103

Continued from page 68











Wildflowers growing along the paths at Garden in the Woods, clockwise from top center: wild lupine; great Solomon's seal; striped wintergreen; Virginia bluebells. Offspring of these plants are propagated in the garden's nursery and sold to visitors. Top left: Bill Brumback, conservation director of the New England Wild Flower Society, collecting seeds in the wild.

shop. In the past four years the society has quadrupled its nursery operations, and last year, William Cullina, propagator and nursery manager for Garden in the Woods, oversaw the production of 35,000 containers of 450 different species of native plants and their close relatives.

The garden itself, 13 cultivated acres and 32 of untouched woodland, has been in the making since 1931, when Will Curtis, a landscape architect, began designing a wildflower sanctuary. (He entrusted it to the New England Wild Flower Society in 1965.) Curtis wrote how enchanted he was by the glacially sculpted terrain: "This was a place to explore . . . steep-sided valleys . . . a pond, a wooded bog, numerous springs and an ever-flowing brook . . . just the spot for a wildflower garden."

He and his partner, Dick Stiles, laid out meandering trails, dredged a swamp with a team of mules, and began to plant. In the upland forest of oaks they introduced pink-flowering mountain laurel (*Kalmia latifolia*), bearberry (*Arctostaphylos uva-ursi*) to creep along the forest floor, and deep purple splashes of bird's-foot violets (*Viola pedata*). Rare orchids, mosses, and carnivorous plants, like the squat-jugged northern pitcher plant (*Sarracenis purpurea*), green on the outside and deep burgundy inside, thrive in an area of acid bog soil. The pine barrens, another of the specialized ecosystems in the garden, host the strange but cherished turkey beard (*Xerophyllum asphodeloides*), a creamy lily that looks like skewered marshmallows, swamp pink (*Helonias bullata*), and flowering mats of pyxie moss (*Pyxidanthera barbulata*).

As current overseer of the garden's botanical collection, Cheryl Lowe, director of horticulture, strives to educate, but nonintrusively. Labels are discreet, information digestible. "Even though Garden in the Woods is really a living museum, what I hope our visitors discover is its serenity," she says. "The quiet beauty of the woodland encourages us to protect it."

Last year, as part of its expanded mission of nationwide education, the society commissioned William Cullina to compile a wildflower guide for North America. Somehow, while tending two-and-a-half acres of his fragile seedlings, Cullina found time to write *The New England Wild Flower Society Guide to Growing and Propagating Wildflowers of the United States and Canada* (Houghton Mifflin, $40). It arrives in bookstores this month, just in time for the society's centennial celebration.

Surprisingly, this authoritative 336-page reference with 225 luscious photographs is also an intimate, cheerful, and chatty account of Cullina's relationship with the 1,000 native plants he has catalogued. Take his introduction to the umbrella leaf (*Diphylleia cymosa*): "I remember when I first encountered this lovely plant on a perfect spring day in the Blue Ridge Mountains of North Carolina. The air was dense with green and . . . I was reveling in the beauty of a large swath of Canada violets in bloom when I noticed some strange, bold leaves by a creek in the distance . . . . The lobed leaves are cleft halfway down their middle, so as to appear like a pair of wings . . . [In the fall, a] long arching stem supports blue fruits with lovely, contrasting red pedicels. If you squeeze one of the ripe fruits, out pops one of the most beautifully colored wildflower seeds I know. It is large, shiny, and a unique color somewhere between purple and crimson."

His description of bluebells (*Mertensia*) defies the often dry language of science. According to Cullina, bluebells are not really plants at all, "but delicate clumps of sky, thinly disguised and sent here for a few weeks each year to bring us earthbound folks briefly closer to heaven."

For each plant, Cullina instructs on appropriate growing zones and light requirements, soil preference, geographic origin, culture tips, uses in the garden, and difficulty of propagation. Cullina, a lanky 35-year-old who dedicated the encyclopedia to his gardening *(Continued on page 157)*

IF YOUR LIFE MOVES THIS FAST MAYBE YOUR OVEN SHOULD TOO.



Introducing cooking at the speed of life with the revolutionary Advantium™ Oven from GE.

Seems like there's never enough time to cook anymore? That's why GE developed the innovative new Advantium Oven.

Its incredible new, award-winning technology uses light to cook oven quality food in a fraction of the time. So chicken that used to take over an hour, now cooks in fifteen minutes. A steak only takes seven minutes. Baked potatoes – ten. And unlike microwave ovens, food is juicy inside, crispy outside. It's as easy as turning a dial.

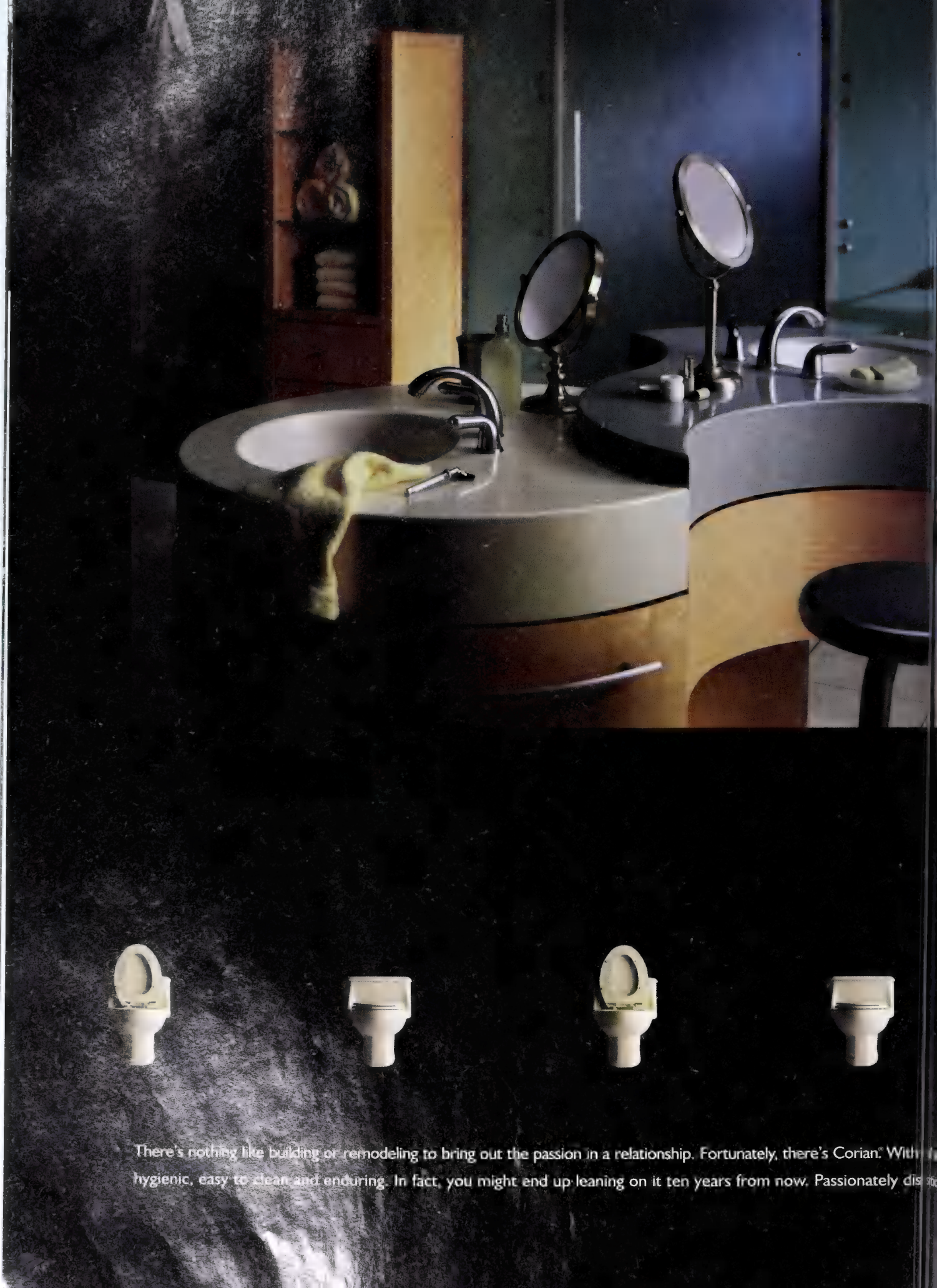


Coming Summer, 2000! Advantium will also be available in this stylish Wall Oven configuration.

The revolutionary Advantium Oven from GE. If your life moves at the speed of light, then why not cook with it? For more information, call 1.800.626.2000 or visit us at www.geadvantium.com.

ADVANTIUM™
cooking at the speed of life

We bring good things to life.



There's nothing like building or remodeling to bring out the passion in a relationship. Fortunately, there's Corian.® With
hygienic, easy to clean and enduring. In fact, you might end up leaning on it ten years from now. Passionately dis

Shown in Aqua and Cameo White. Corian® is a DuPont registered trademark. Only DuPont makes Corian.®

You'll just have to fight about something else.



style, and every rational benefit imaginable, it may be the easiest decision you'll make. It's seamless, tion of the toilet seat. For a free inspirational booklet from Corian,® call 1-800-986-6444, ext.244.

CORIAN®

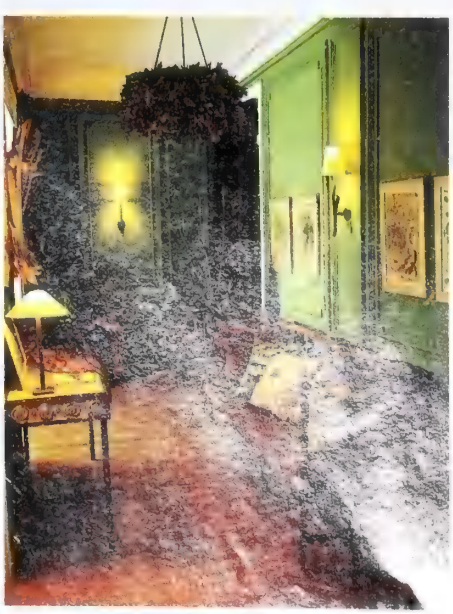
DUPONT



AN IRISH EYE

Mary Shaw brings a breath of her native Ireland to Paris with Sequana, an apartmentlike home furnishings shop

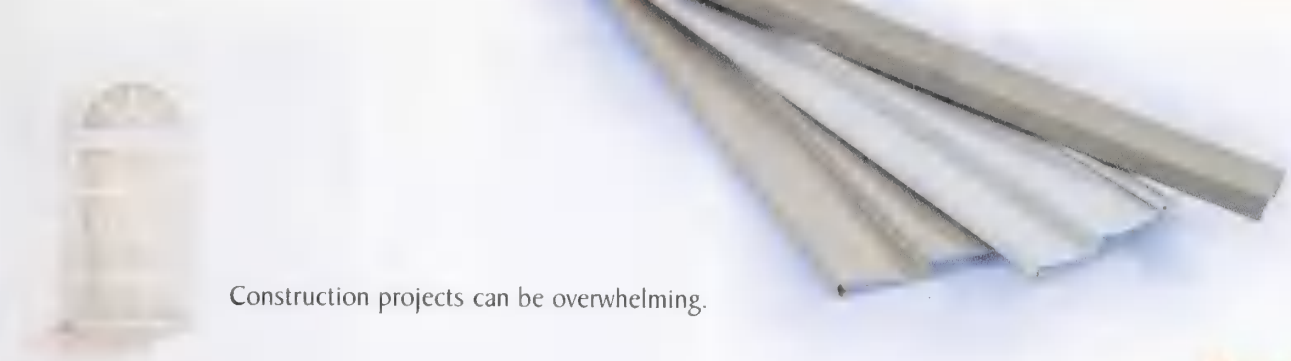
By Christopher Petkanas



In this era of the anti-boutique, which might be defined as an age that rejects conventional retail settings and merchandising techniques, Sequana is a comer. Snuggled on the first floor of a pleasant if unremarkable townhouse near the Ecole Militaire in Paris, Sequana is cunningly designed to be mistaken for the private apartment of someone whose confident, slightly edgy taste runs to the handmade, brawny, and sophisticatedly rustic. >

In Paris, Sequana sells daybeds, Scottish tweed-covered chairs, Irish linen-upholstered stools (above). A console with gilded Celtic swirls (left). Mary Shaw (right).





Construction projects can be overwhelming.

But choosing the right roofing, siding, insulation, windows, fencing and ventilation products doesn't have to be. Because at CertainTeed, our products are designed and manufactured to offer years of unmatched style, durability and comfort.



Landscaping ideas for around a dumpster.

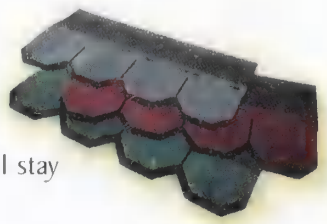


How to share a bathroom with your contractor.

To reduce your stress even further, all of our products are backed by CertainTeed's exclusive SureStart™ warranty. The non-prorated SureStart feature covers both labor and material replacement costs.* So, you can be confident that your home will stay beautiful and virtually maintenance free for years. If you'd like less to worry about, give us a call at 1-800-782-8777. Or visit www.certainteed.com

We've taken the anxiety out of choosing building materials. We haven't, however, solved every construction problem.





CertainTeed

Quality made certain.
Satisfaction guaranteed.

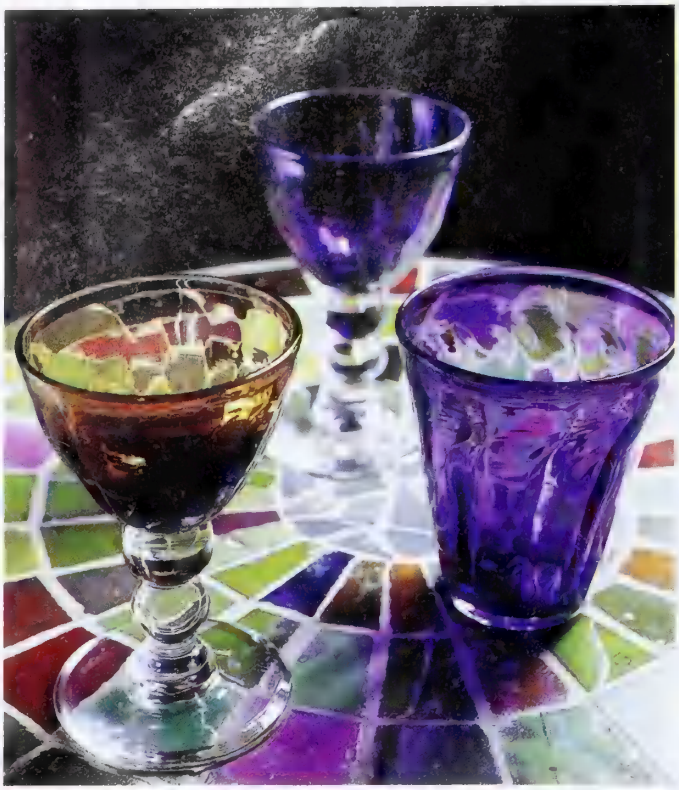
Making peace with your builder's hours.



See how our products look on your home with cMyVision at www.certainteed.com
CertainTeed is a Custom Vision Partner of cMyVision.com

A Quality Brand of CertainTeed Corporation

©CertainTeed Corporation 2000 *See actual warranties for specific details and limitations.





Then you see the price tags. Everything is for sale in this luminously parqueted lair where logs crackle in a marble fireplace and a Labrador called Lady Bird has the run of the place.

"I conceived Sequana as a mostly Franco-Irish home furnishings shop where traditional and contemporary design could be sold side by side," says Mary Shaw, who formerly headed the advertising and marketing department at Christie's in London. "I'm from Northern Ireland, which explains the linens, mohairs, and Donegal tweeds, plus the rather moody, Celtic feel of some of the furniture and pottery." Shaw has also lived in Paris for more than twenty years, and is married to a Frenchman—hence stoneware terrines and the odd French antique, like the 18th-century rush-seated settee in the hall.

As late-afternoon customers finger the luxurious double-faced cashmere throws and stretch out on the cedar daybed for a test run, Shaw passes round tumblers of whiskey. Beats traditional shopping any day. ■

Sequana, 64, Avenue de la Motte-Piquet, Paris; 33-1-45-66-58-40.

Clockwise from above left: Handblown English glasses on a mosaic table of enameled volcanic stone. Pulled up to a dining table with an Irish linen cloth are a 19th-century grotesque-style chair, side chair in a hot pink linen-and-cotton slipcover, and Napoleon III armchair covered in a Donegal tweed. Anecdotal painted chair by Russian craftsman Guela before stained and pleated black-and-natural linen voile curtains. In the kitchen, faience and stoneware from France and Ireland.






"Insanity
is hereditary.
You get it from
your kids."
Spiegel.com
Style for Life
1-800-SPIEGEL

STIRRING THE INGREDIENTS

A New Jersey designer discovers that the third time's the charm when creating the best recipe for a kitchen renovation

By Judith Nasatir

While more decorators than you can shake a stick of butter at compare their craft to cooking, designers, unlike chefs, rarely have the luxury of tackling the exact same problem over and over until they get it right. Unless they are like Connie Thompson of Decorating Den Interiors in Washington, New Jersey, who has used her own kitchen as a design laboratory, experimenting with ingredients and correcting mistakes with each subsequent renovation.

Thompson purchased her 1910 house in 1985 and has remodeled her 8-by-12-foot galley-style kitchen and 8-by-10-foot breakfast nook three times, once before moving in and twice since. "The house was owned by an elderly, reclusive woman who had decorated it in the 1930s, and hadn't really changed anything since," she says. "I bought it with all its period furniture and tableware, including a collection of Fiestaware, on which I based the kitchen color scheme."

With renovation number one, Thompson addressed the fundamentals: wiring and appliances. "There were only two outlets in the kitchen," she says. "One was in the ceiling." It was too expensive to wire through the walls, so she put up Sheetrock and ran the wiring behind it. "But I lost lots of molding at the window, door, and ceiling." Thompson also replaced all the appliances and the original cast-iron sink.

With round two, in 1990, Thompson removed the wall and doorway between the kitchen and the breakfast nook, which allowed her to install divider cabinets from Ikea, doubling the existing storage space. She took down the Sheetrock to re-expose the original walls and moldings, installed ceiling sockets and recessed lighting, applied colorful Mexican tiles to the countertops, and paved the floor with ceramic tiles.

"The third makeover was to correct previous mistakes," Thompson states matter-of-factly. The Mexican countertop tiles, chosen for aesthetic reasons, proved to be too uneven a surface, so she replaced them with smooth granite, but in tile rather than the more expensive slab form. She then overlaid her ceramic floor tiles, which were chipping, with commercial vinyl in a classic black-and-white checkerboard pattern. "I wanted the kitchen to encompass all the periods the house has lived through," she notes. "The black-and-white theme is common to every design era." The kitchen's tin ceiling is a direct link back to the house's origins, while the lime-green breakfast nook adds an up-to-the-minute touch. Contemporary artwork and off-white wallpaper with a thin green stripe reinforce the Now; gauze scrim at the windows recalls the Then.

"The backsplash was the most fun," says Thompson, who used a Victorian mosaiclike technique to create the Fiestaware-bright surface. "I broke up colorful garage-sale china and glassware," she explains, "and grouted the pieces in place along with some other mementos of the house's history, including an old fashioned front-door key." ■







Thompson finally settled on a classic black-and-white theme for her kitchen (above). This third renovation mixes the house's present with the past through color and detail, including Fiestaware, stainless-steel appliances, a mosaiclike backsplash (top), lime paint in the breakfast nook (left), and gauze scrim at the windows.

"Make your floors the centerpiece of your room." CATHY RIGBY

carpet • vinyl • ceramic • laminate • hardwood • area rugs & more



When it comes to style points, no one knows floors like Flooring America™.

We know how the right floor covering can make a room look more spacious, sound quieter, and feel more elegant.

What's more, we have over 4,500 floor coverings in store to choose from. All at guaranteed low prices that will win you style points as a smart shopper.

Our people are with you every step of the way. From selection... to installation...to your total satisfaction—all backed by our Customer Bill of Rights. As Cathy Rigby says, "Everything falls into place at Flooring America."

Flooring™ AMERICA

For more information check out our website at: FA

www.flooring-america.com

For the Flooring America™ location nearest you, call 1-800-4-FLOORS (1-800-435-6677).

vinyl hardwood ceramic carpet laminate

Just One More Way...We're Flooring America!











Now I can create

a look that says

I WENT ALL OUT

without having to

GO ALL OVER.





If you want to create a look that's drop dead gorgeous without dropping dead in the process, go directly to The Great Indoors. The one place where you'll find everything from a complete kitchen makeover to the smallest decorative accent. All at beautiful prices every day. Be inspired by rooms decorated in every style. And amazed by the endless selection. Meet design specialists who help you bring your vision home. Not theirs. And get professionals to install it all. All within budget. So, if you want to decorate and remodel your home with flair and without headaches, discover The Great Indoors. And take a whole new look at redecorating.

discover

the great indoors®

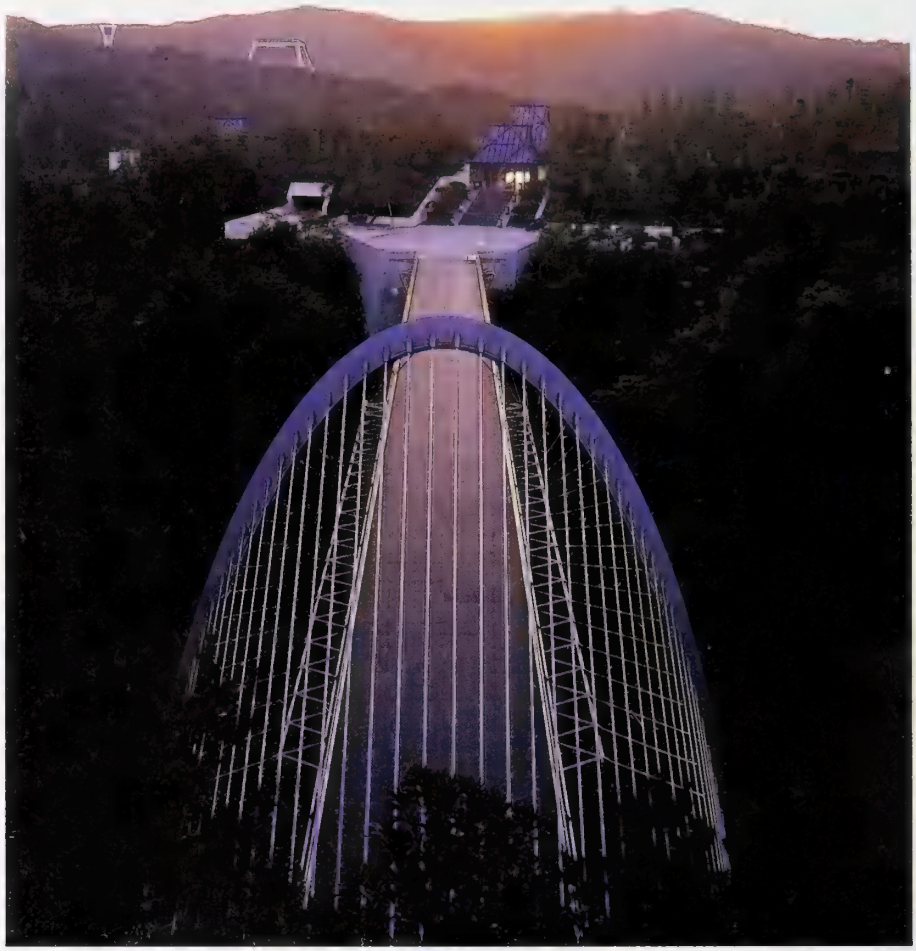
www.thegreatindoors.com

© 2000

CUTTING-EDGE KYOTO

Founded twelve centuries ago, this Japanese city has always placed a premium on aesthetics. Bold new buildings and revolutionary gardens uphold this tradition

By Suzanne Charlé



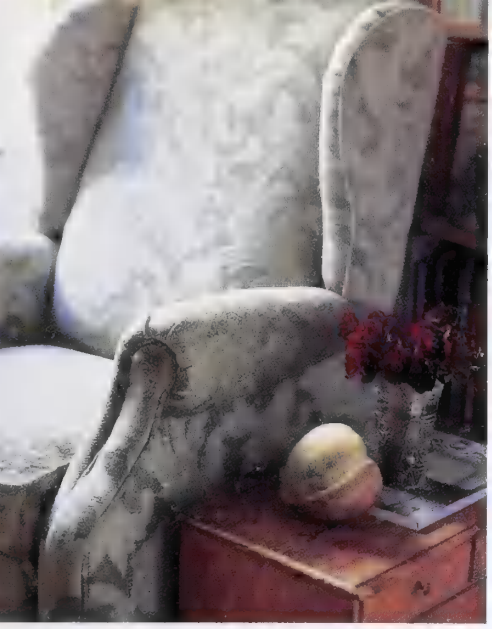
Along with other modern-day pilgrims, I am speeding on the Shinkansen, the bullet train, from Tokyo to Kyoto. My fellow travelers are heading to the ancient city's treasure trove of temples, Shinto shrines, royal houses, and gardens.

Rather than revisit those famous sites—Kyomizu, the Silver and Gold Pavilions, the imperial mountain gardens of Katsura, the moss garden Saiho-ji—I am planning to see the newest works of art in the city and surrounding region: the gardens, temples, museums, and commercial buildings by some of the world's top architects and landscape architects. Some designers were imported: Dan Kiley of Vermont was asked to draw up plans for a large urban park, and Arakawa and Madeline Gins of New York designed an exhibition hall in the weaving district. Others are native-born: Arata Isozaki, perhaps the best recognized of all Japanese architects, has constructed a new symphony hall here of natural wood and black temple tiles, a nod to the religious surroundings and to the tile-making heritage of the neighborhood. My visit is well timed: Not only is I.M. Pei in town to visit the Miho Museum, but I will also be able to link up with Architectour, a group that visits sites of architectural interest.

The Shinkansen pulls into Kyoto precisely on schedule, and immediately my modern-architecture tour has commenced. The start is inauspicious. Designed in honor of Kyoto's 1,200th anniversary by one of Japan's leading architects, Hiroshi Hara, and completed in 1998, the Kyoto station complex is like a set out of *Blade Runner*. Floating walkways crisscross the vast arrival hall, and a ribbon of elevators, stretching fifteen stories past shopping arcades into an open-air gallery, disappears into the early evening mist. The massive construction of steel and mirrored glass would work well in sprawling modern metropolises such as Tokyo or Los Angeles. But here in Kyoto, a city whose intimate charm lies in its temples with gracefully sloping roofs and its neighborhoods of two-storied rowhouses of wood, plaster, and paper, the building is as out of place as a stretch limousine on one of the city's narrow streets.

My dismay turns to pleasure when I visit Reigenkou-ji, a temple founded in 1638 by the Imperial commission in the northwestern Kyoto district of Kita-ku. Here, the old wood and shoji-screen temple frames a new *kuri*, or priests' living quarters, designed by Takashi Yamaguchi. Yamaguchi aptly calls the space a "garden transformed into architecture." All that is visible aboveground >

A stainless-steel suspension bridge [illegible] feet across a deep chasm to the Miho Museum in Shiga Prefecture, 20 miles outside Kyoto. I.M. Pei designed the steel-and-[illegible]ucture with its steeply pitched roof as homage to Japan's traditional farmhouses.





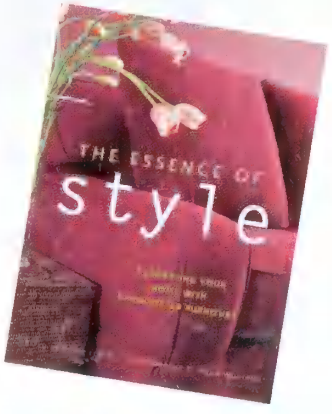


ONLY A TRUE DESIGNER COULD CREATE A ROOM LIKE THIS.

Who Knew It Could Be You?

es a great eye for design to create a room like this. Who knew that eye could belong to you? With our resource book, *The Essence Of Style*, anything is possible. It shows you how to tap into your own talents urn your house into the professionally decorated home you've been longing for. From components of style holstered furniture construction details, all the help you ever needed is right here.

gnize your own design talents...with *The Essence of Style* by Sealy Furniture.



rder your 72-page, soft-bound copy of *The Essence of Style* for $9.95, s $2.00 for shipping and handling call 1-888-732-5948, or visit w.sealyfurniture.com. Or, save the shipping and handling by chasing a copy at participating Sealy Furniture retailers.

Sealy FURNITURE

Bringing Style Home.

is a transparent glass box, the triple-glazing producing a blue, waterlike space—a visual metaphor for one of the basic elements in traditional Japanese gardens. The rectangular "pool" seems to float in a sea of white gravel, another



An addition to the 364-year-old temple Reigenkou-ji doubles as a garden, the roof floating above raked white gravel.

essential ingredient in nearby Zen gardens. Inside the subterranean white concrete box are two levels of offices, living and exhibition spaces, a void within a void lit by a skywell, the physical interpretation of a Zen koan, or puzzle.

Perhaps the most extraordinary new "garden" in Kyoto is the Garden of Fine Art. It is, as its English-language information sheet declares, the first garden of paintings in the world: eight ceramic tile replicas of some of the world's finest works of art, including a full-scale rendition of Leonardo da Vinci's *Last Supper*, mounted in a subterranean outdoor structure.

The concept sounds so preposterous, like an attraction at a carney show, that I would never have come had it not been for the encouragement of Ian Perlman, an Australian architect who has lived and studied in Kyoto for many years. He is presently guiding a group of architects and designers through the lower levels on a visit arranged by Architectour, which I intend to join. "Remember," he said earlier, "it's Ando," referring to Japan's brilliant iconoclast, Tadao Ando.

In fact, the Garden of Fine Art *is* Ando at his finest. This mostly outdoor art construction is architecture that defines space, rather than encloses it. At the entrance—as at the entrance to any fine stroll garden, be it Katsura or Ginkaku-ji—is a pond. In this case, the pond is an oversize ceramic replica of Monet's *Water Lilies—Morning* under a wash of clear water. The long ramp leading down and away from the street is lined with four ceramic "scrolls," reproductions of the brilliantly simple and playful ink painting *Choju Jinbutsu Giga*, a work by an 11th- or 12th-century priest on which animated monkeys, rabbits, frogs, and birds cavort.

By the time I catch up with Perlman and the others at the ground floor, several stories below street level and yet open to the sky, I am a convert. Waterfalls and runnels drown out the sound of Kyoto's ceaseless traffic, making the space a perfect place to contemplate the ceramic version of Michelangelo's *Last Judgment*, a work of such finesse I imagine that, were the artist present to judge the installation, he would happily give it his blessing.

On our way out, I can't help but ask whether Kyoto's *(Continued on page 85)*



Continued from page 84



A visitor closely inspects the tile replica of Michaelangelo's The Last Judgment *in Tadao Ando's Garden of Fine Art.*

citizens and priests appreciate such a radical departure from traditional garden design, Perlman reminds me that Kyoto has always been in the vanguard: It was, after all, the first city in Japan to have electric light bulbs, beaming rays into dark corners with bamboo filaments.

THE MERCHANTS OF KYOTO

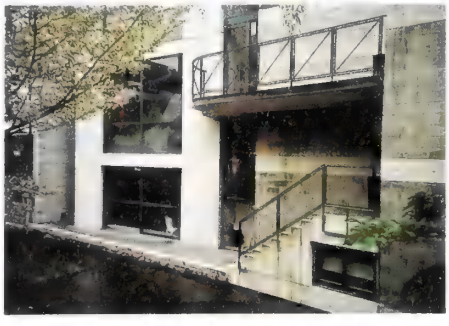
One evening, Perlman takes some of us on a walk along the Takasegawa River (Kyoto is an eminently walkable city). Just south of the broad Gojo-dori street, not far from one of the remaining "teahouses" where an impassive *mamasan* sits silently in the greeting hall, is another Ando gem, the tiny Times building. The cement sliver of a complex of clothing boutiques takes full advantage of its riverside site, with the doors of one-room shops opening onto the stream, as if preparing for a moon-viewing party.

Unlike some who worry that the special character of Kyoto is endangered by modern development, Perlman considers the architectural changes in Kyoto's fabric part of its continuing history. Commercial interests have always shaped the physical aspect of the city: As much as Kyoto has been an imperial and religious center since its founding over a millennium ago, it has also been a city of craftsmen and merchants. Off the large avenues—laid out in a grid pattern modeled after the imperial Tang capital, Chang-an—are rabbit warrens of streets lined with two-story wood-and-plaster houses and shops. The narrow-fronted structures stretch back 100 feet and more, built by merchants in response to feudal edicts (no merchant could have a house higher than two stories) and taxes (the levy, at one point, was measured by the street frontage).

Kyoto's merchants made their mark more recently in the "Bubble Years," the 1980s and early '90s, when the booming Japanese economy seemed unstoppable. During that heady period, it was a common practice to commission well-known architects for even the tiniest commercial properties, so precious was the land. Like a designer label on a suit, a "name" architect was imperative for a complex's commercial success. And so Kitayama-dori—a fashionable district of boutiques in the northern part of Kyoto, the city's equivalent to New York's Madison Avenue or Beverly Hills' Rodeo Drive—is dotted with small shops by many of Japan's finest architects, including Shigemori and Shin Takamatsu, whose machinelike constructions have won him international fame.

In a country as crowded as Japan, the necessity of miniaturization has been elevated to an art. One-room teahouses, like Sekka-tei (restored in 1997) at Kingkaku-ji Temple, provide space to nurture the quiet spirit. In Zen rock and white-stone gardens such as Ryoan-ji and the smaller Kodatei A-Un (literal translation: inhale/exhale), the entire universe can be discovered in the confines of a courtyard.

Waro Kishi, an architect who is respected for his spare, elegant designs, explains that this same notion of miniaturization, as well as the play of light and shadow so important in traditional Japanese architecture, are at the heart of his design for the Murasakino Wakuden restaurant. The building of cement and chestnut wood measures about 23 by 11 feet and was constructed by Yoshiaki Nakamura, a master craftsman whose father, Sotoji (designated a national living treasure), built the teahouse on the Rockefeller estate in New York State. To the south, on a main road, the front wall is blank, the lines echoing the closed faces of the merchant houses of the Edo period. Customers must enter from the side road, making a quick turn at a wisp of an entry garden, measuring only a few feet square, before ducking through a low door to the reception area. The space, at once humble and restful, is more akin to a ritual teahouse than a chic luncheon spot: The floor is made of pounded earth; the earthen walls are rough, unpainted; behind a diminutive desk, the only furniture, a host bows and directs diners up narrow stairs to the sushi bar one floor above (the kitchen occupies the third floor). Here, a narrow band of windows looks out on the green precincts of Daitoku-ji temple. The food, like the building, is stylish in its stark simplicity. Eating *uni*, a sea-urchin encased in seaweed paper, I think of a comparison Ian Perlman made earlier: Japanese art and >



When he designed the miniature Times complex, Tadao Ando made full use of its streamside site.



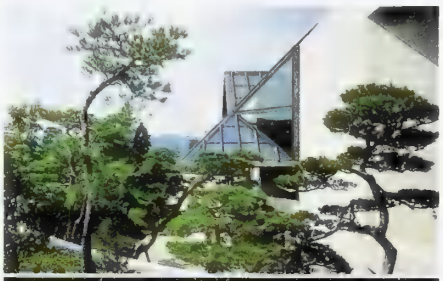
Waro Kishi echoes Kyoto's traditional screened exteriors in Wakuden restaurant's understated modern design.

design, he said, are delicately balanced between beauty and cruelty. So too, the sushi—so fresh, so clean, so cruel.

MUSEUM MANIA

During the Bubble Years, many museums were built in Japan. Although some were mere manifestations of corporate or civic ego, several significant entries—like the Chikatsu Asuka Anthropology Museum in Osaka Prefecture—are within driving distance of Kyoto.

One particularly fine museum, both as a building and collection, is the Miho, designed by I.M. Pei. About twenty miles outside of Kyoto, the Miho lies in the heart of a nature reserve, secreted away from the rest of the world by a tunnel cut through a mountain. I meet Tim Culbert, the project architect,





The Miho was designed for treasures, outside (top), where Nakamura placed ancient pines, and in, where a Gandara Buddha has its own room.

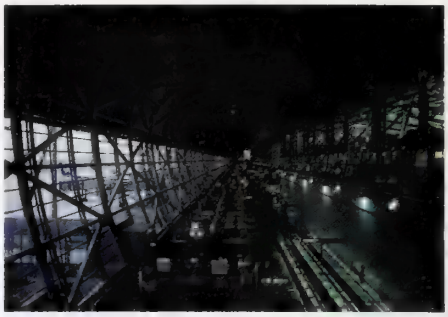
at the visitor's request, and we head toward the museum where Pei is waiting. As Culbert describes the frenzy of activity that went into completing the project, I realize, with a shock, that there is an echo in the tunnel. He explains that the walkway, paved in black ceramic fragments originally designed for tennis courts, absorbs sound, as does the textured stainless-steel tunnel lining, which is perforated with tiny holes. The result, an audial as well as visual sense of detachment, helps the visitor prepare to see the works of art with what is known in Buddhism as the beginner's mind.

As we follow the curve of the tunnel, we see first just a streak of light and then, as we round the bend, a full view of the museum, framed by a magnificent steel span bridge across a deep ravine.

I.M. Pei literally moved the top of a mountain to execute his design (contractors jokingly dubbed it "Mount Pei"), which puts a large portion of the building underground. Pei also instigated many of the museum's major acquisitions. "A world-class building deserves a world-class collection," he recalled urging the museum's patrons, Mihoko Koyama and her daughter Hiroko Koyama, leaders of the Shinji-Shumeikai spiritual group, which preaches that redemption can be found in beautiful objects. The two heeded his suggestion and, with the aid of art dealer Noriyoshi Horiuchi, went on a buying spree, Hearstian in scope. Great purchases required great changes in the original design. To make room for the towering Gandharan Buddha, originally an object of worship on the Silk Road to China, a vast, cavelike space had to be inserted midway through the construction.

Yoshiaki Nakamura, who in addition to being a master builder has made a lifelong study of Japanese landscape, was asked to oversee work on the gardens that lie within the museum walls. In the South Wing garden, overlooking a ravine to the hill beyond where the bell tower of the Shinji-Shumeikai headquarters juts into the sky, he created a garden of seven irregularly shaped trees. "Red pines are high-class trees," notes Nakamura. "They give shape to the garden throughout the year and, unlike other trees, do not change color."

Soft-spoken and modest, Nakamura nonetheless declares without hesitation that there were several cultural [illegible] between himself and Pei,



Renzo Piano's elegantly innovative Kansai International Airport was built on a manmade island in Osaka Bay.

especially over a stone garden courtyard enclosed by the museum. In the iconography of the Japanese stone garden, Nakamura explains, the white pebbles symbolize hell and the large rocks, surrounded in green moss, heaven. When he saw Nakamura's design, Pei wanted to expand the green area, enlarging the heavenly places. Nakamura felt the moss should be "like the shadow of the rocks." To his regret, Pei won this round, both in his choice of rocks ("too Chinese," Nakamura flatly criticizes) and in the extent of green space.

SAYONARA

On our final day in Japan, Perlman leads members of Architectour to Osaka, a commercial city known for its brashness, humor, and good food. Here, too, top architects of our day—Philippe Starck, Kurokawa, Shin Takamatsu, and Sei Takeyama—have found work. Towering above all the commercial buildings is Hiroshi Hara's imposing Shin-Umeda City, or Sky Garden as it is called.

Like the Kyoto train station, Hara's Osaka Sky Garden is monumental, but this time the monumentalism works. Close to the harbor, the pair of forty-story towers acts as brave beacons for a city that only a few years ago was rocked by a devastating earthquake. At the same time, the outsize structures have an engaging, even humorous Flash Gordon quality, linked as they are in midair by tubes that pass through a huge circle, looking like a time-machine activator in an old Hollywood movie. Even the most jaded visitors cannot help but smile and—with a frisson of fear—clutch at the moving handrail as escalators whisk them from one tower to the >

Pfresh Pfinish.



Stainless steel.
It's certainly a pfresh
look. A look that manages
to combine both style and
durability. The perfect complement
to today's gourmet kitchen.
Which is exactly what you'll
enjoy with Price Pfister's new
pull-out pfaucet. Its sleek, sharp styling
incorporates dual spray modes and a stainless
steel hose. Plus, it's backed by our Pforever Warranty which
covers both pfinish and pfunction for life. The pfunction of a
pull-out with the beauty of stainless steel. Now that's a pfresh idea.

Price Pfister™

Pf Pfreshest Ideas in Pfaucets

www.pricepfister.com

other dozens of stories above the ground.

Like other tourists, we come in time for sunset, and I watch as a plane takes off from Kansai International Airport into the copper sky. Constructed in 1994 on a completely manmade island in Osaka Bay, the airport was designed by Renzo Piano. A vast silver structure that somersaults across the bay, Piano's design makes no site-specific references in the way, for instance, the airport in Denver does, its tentlike peaks echoing the nearby Rocky Mountains. And yet, perhaps, the departing visitor can take away some subtler cultural references. Like the cedar water buckets painstakingly pieced together by Kyoto's craftsmen, there is an indisputable beauty to the Kansai terminal's unpretentious practicality. Hailed as a milestone in the development of Piano's architecture, the airport has the simple grace and physical ingenuity of origami. ■

For information on upcoming Architectour visits to various sites around the world, contact: Architects Abroad, Inc., 44 Montgomery Street, Suite 500, San Francisco, CA 94104; 415-955-2753 or 800-272-8808. Web site:www.arctour.com; E-mail: infor@arctour.com.

In the United States, the Japanese National Tourist Organization will answer questions about Japan. Their numbers are: in New York, 212-757-5640; in Chicago, 312-222-0874; in San Francisco, 415-989-7140; in Los Angeles, 213-623-1952. Web site: www.jnto.go.jp; E-mail: jntonyc@interport.net. In Kyoto you can obtain detailed walking tour maps, arrange for English-speaking guides, and have reservations for tours and hotels made at the JNTO office at Kyoto Tower Building, 1st floor, Shichijo-karasuma Sagaru, Shimogyo-Ku; 011-81-753715649. In Kyoto and Tokyo only, you can also use the free Japan Travel-Phone for travel questions: 00-88-22-4800.

Miho Museum is located at 300 Momodani Shigaraki, Shiga 529-1814. Phone: 011-81-748823411; Web site: www.miho.or.jp. **Chikatsu Asuka Anthropology Museum** in Osaka Prefecture is at 299 Higashiyama, Konan-cho, Minami Kawachi-Gun; 011-81-721938321.



The warmth of fine wood raised panels is available and practical again.

New England Classic

©1999 NEW ENGLAND CLASSIC

What better walls are wearing.

CALL US AT: 888.880.6324
OR VISIT OUR WEBSITE:
NEWENGLANDCLASSIC.COM

Celebrate your family ...



National Family Day

Sunday, March 26, 2000

Because strong families give kids peace.

ntga
The National Tabletop and Giftware Association

KidsPeace®
The National Center for Kids Overcoming Crisis
www.kidspeace.org

Arc International • Baldwin Brass & Lighting • Carlisle Home Products
Christofle • Crystal Clear Industries • Dansk • Excel • Farberware
Fitz & Floyd • Gorham • Hearthmark Tabletop • Kirk Stieff • Lenox
Libbey • Mesa International • Mikasa • Noritake • Oneida • Pfaltzgraff
Reed & Barton • Retsch • Royal China • Royal Doulton
Vietri • Villeroy & Boch • Wachtersbach USA

Learn more about National Family Day at www.nationalfamilyday.com

Free Tidewater Workshop Catalog



Dept. Q004

Classic Outdoor Furnishings at *Factory Direct Prices*

For nearly a century, the family of craftsmen at Tidewater Workshop have been in the business of building with #1 Eastern White Cedar, an affordable, durable and environmentally responsible alternative to teak or mahogany.

Each handcrafted piece of Tidewater furniture features mortise & tenon joinery and countersunk & plugged hardware, delivered right to your door at factory-direct prices.

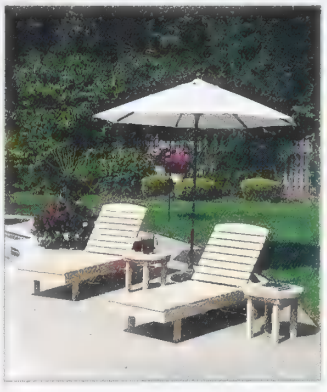
We feature a full line of classically styled outdoor furnishings, including benches, dining groups, Adirondack furniture, chaise lounges, porch swings, planters & more.

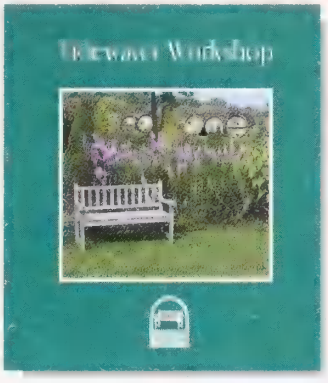
Whether you decide to paint our furniture, stain it, or just leave it alone to weather to a warm silvery-grey, we are sure that it will be the perfect complement to your home, deck, patio or garden.

Above, the 4' Classic English Garden Bench, just $100.
Below, Dining Tables from $220, Chaises from $175.

1-800-666-TIDE (8433)







Free Windowsill Planter with your first purchase!



Request our current catalog and receive a FREE Windowsill Planter with your first purchase. The Windowsill Planter measures 12" long x 2.5" high x 1.5" deep and is a $15 value.

Request Your Free Tidewater Workshop Catalog

Call 1-800-666-TIDE (8433)

or mail to: Tidewater Workshop, PO Box 456, Egg Harbor, NJ 08215

Name _____

Address _____

City _____ State _____ Zip _____

Dept. Q004

www.tidewaterworkshop.com

UNDERNEATH THE ARCHES

Sir Terence Conran, the master merchant of modern design, returns to Manhattan with a sophisticated shopping-and-restaurant complex that restores a landmark site

By Judith Nasatir





History repeats itself, with a little help from its friends, like Sir Terence Conran. The English home furnishings retailer and restaurateur, who briefly had a small colony of American stores in the 1980s, is back in New York City. He recently opened the Terence Conran Shop—22,400 square feet of all-white, mostly underground space filled with contemporary furniture and housewares—beneath the Queensboro Bridge.

The store, which incorporates the foundations of the bridge into its design, is entered through a plaza-level steel-and-glass pavilion. There the most determinedly stylish furniture is displayed and the most expensive merchandise—pens, watches, and other high-style accoutrements—is arrayed in sleek vitrines. A staircase descends to the main floor where one finds an 8,500-piece collection, 60 percent of which is imported from Britain, France, Germany, Italy, or Spain, and is exclusive to the store. Along with upholstery and case pieces, many designed by Conran and his team, the extraordinary range of products extends to luggage and travel accessories.

The shop is just one element in a larger urban-renewal project on the long-neglected city-owned property, which is now known as Bridgemarket. "An agent showed me the desolate >





The once derelict site under the Queensboro Bridge, originally a public market that closed in the 1930s, is now the Bridgemarket complex, which includes a Food Emporium, the Terence Conran Shop, and two Conran-run restaurants. A steel-and-glass pavilion (top left and right) provides the entrance to the shop's lower-level showroom (above left). Above right: Sir Terence Conran.

Got a life?
Gotta ask for Scotchgard.™

He just discovered chocolate milk and won't go anywhere without it. So don't leave the store without buying furniture with genuine Scotchgard protection. Nothing protects better or lasts longer. No wonder Scotchgard products are used to take care of more upholstery than any other brand. So whether you sit on it, walk on it or wear it, be sure to ask for Scotchgard protection. After all, he's still got the rest of the house to explore.



There's protection. Then there's Scotchgard™ Protection.

© 3M 1999. "Scotchgard" is a trademark of 3M.
For more information, visit our website: http://www.3m.com

3M Innovation

"I usually take buildings fallen into considerable disrepair and find a new use for them," says Conran. "The interesting thing about Manhattan is that whenever a new area opens up, people are thrilled about it"

site in 1994 thinking I wouldn't be interested," says Conran, who spent five years looking for a Manhattan location. "We had to climb through barbed wire and chains to get underneath the bridge. It was a very destitute place, with tramps, dogs, and rubbish. Then I looked up at the amazing, cathedral-vaulted ceiling on the bridge's underside, and I was hooked." Today those soaring vaulted-and-tiled landmark spaces—designed in 1900 by the émigré Catalan architect Raphael Guastavino, who fashioned other imposing Manhattan interiors like Grand Central Terminal and the main hall at Ellis Island—are occupied by Guastavino and Club Guastavino, two Conran-designed and operated restaurants, along with a new Food Emporium supermarket.

"The site was originally established as a public market," notes Hugh Hardy, the man-about-town principal of Hardy Holzman Pfeiffer Associates, the architecture firm with overall design responsibility for the Bridgemarket complex. "This is a contemporary restoration to the kind of life it once had. The great joy is that it will once again be an important place in the city instead of a sign shop for the Department of Transportation."





Conran, who has transformed comparable sites in London, like the once derelict Michelin Building, concurs: "I usually take buildings fallen into considerable disrepair and find a new use for them. The interesting thing about Manhattan is that whenever a new area opens up, people are thrilled about it." Bridgemarket is well worth the detour, as Michelin would say. ■

The Terence Conran Shop, 415 East 59th Street; 212-755-9079.

The lower level of the Terence Conran Shop (both views), an excavated space, incorporates enormous concrete pylons that form the foundation of the Queensboro Bridge. Sixty percent of the 8,500-item home collection—upholstery, furniture, lighting, rugs, linens, tableware, accessories, books, food, and kitchen equipment—comes from Europe and is exclusive to the store. A warehouse on the Queens side of the bridge ensures rapid delivery of stocked items.

life stuff storage



© 1999 California Closet Company. All rights reserved. Each franchise independently owned and operated

Where do you put the stuff that you're about? All that you are? Tell us. We're listening.
And this is how we start to create your custom solution.

Call us for your complimentary in-home consultation at 800.336.9175
in the US and Canada or visit us at www.calclosets.com.

CALIFORNIA CLOSETS®

TURKISH DELIGHT

A touring exhibition proves that the Ottomans ruled not only by the sword but also by design



By Suzanne Charlé

For four centuries, Topkapi Saray, a city disguised as a palace, was the center of Ottoman life. It was here, on a peninsula overlooking the Bosphorus, that military campaigns were planned and diplomatic entourages received. And here the treasury doled out gold and jewels to generals to wage wars and to artisans to create the material splendor of an empire that lived by conspicuous consumption.

Begun in 1461 by Mehmed II, Topkapi was, until the mid-19th century, also the house of the sultan, who lived in the harem surrounded by children and wives and guarded by eunuchs. And what a house—everything about Topkapi is superlative. In the vaulted kitchens, chefs prepared meals for a court numbering in the tens of thousands. Daily use was made of the precious Ming and celadon ware, which the sultans acquired with so much zeal that the palace amassed the largest collection of early Chinese porcelain outside China. The library—the most extensive collection of Turkish and Islamic manuscripts in the world—contains verses of love written by the sultan-poet, Sulayman the Magnificent; firsthand accounts of battles with the doge of Venice; and enormous registers recording the names of artists and craftsmen trained and employed by the palace.

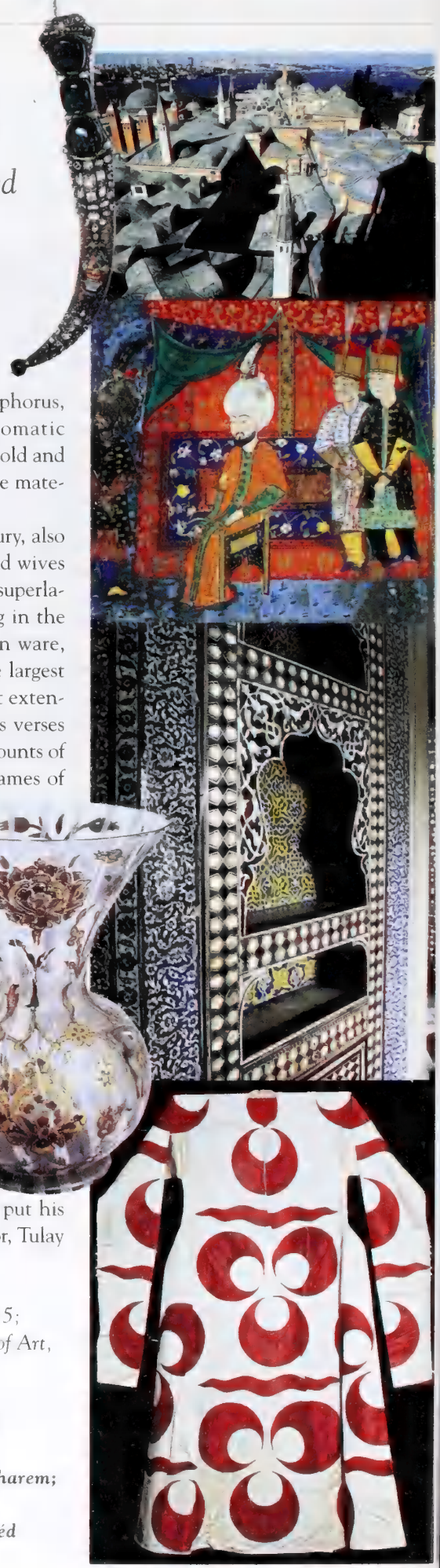
The power and wealth of the Ottoman sultans was prodigious, and so, too, was the output of their artisans. Hundreds of examples of their work, as well as other precious objects, are on view in a traveling exhibition, "Palace of Gold & Light," which recently opened at the Corcoran Gallery of Art in Washington, D.C.

The discerning modern viewer will note that even in the most opulent objects created by court craftsmen, such as the glittering dagger so famously and ineptly stolen in the movie *Topkapi*, the sense of design is intensely powerful in concept and expression. According to Filiz Cagman, director of the Topkapi Palace Museum, for many years the palace's chief designer held one of the highest administrative posts in the court.

Bowing to court custom, even the sultans themselves practiced crafts: Sulayman was trained as a goldsmith; in the 19th century Abdulhamid II, who so infuriated the British they named him "bloody Abdul," put his talents to cabinetmaking. All of which is part of what the exhibition's curator, Tulay Artan, calls the "mysteries of rulership."



Corcoran Gallery of Art, Washington, D.C., March 1–June 15; San Diego Museum of Art, July 14–September 24; Museum of Art, Fort Lauderdale, October 15–February 28.



Clockwise from top left: Ming porcelain bowl, ca. 1400; the Topkapi dagger, studded with emeralds and a watch-concealed watch; Topkapi and the domes of the harem; a miniature painting of a sultan sitting in state; tiled fountain; gilded glass mosque lamp; a sultan's appliquéd [illegible]; a stone jug with jewels and gold.



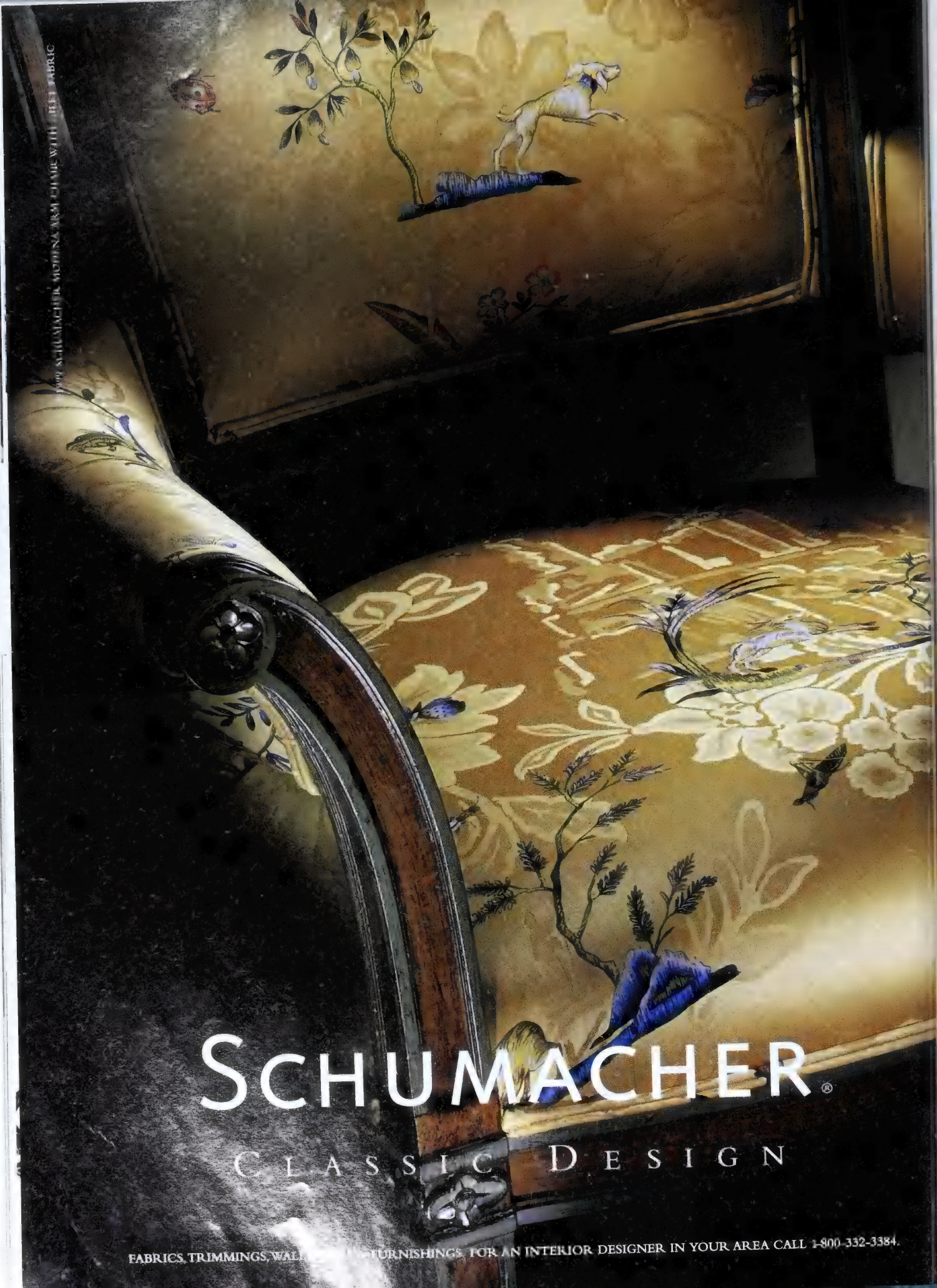
REMEMBER A 36-INCH TV TAKES UP ANYTHING BUT 36 INCHES.

Luckily there's a $399 solution, one that can accommodate most 36" TVs and hold 136 videos or 400 CDs. With adjustable shelving, a safety-tempered glass door, and handsome Fruitwood finish, it's the entertainment center for grown-ups who need a place for all their toys. Model #8465 Mission Collection. For more information and store locations call 1-800-4-SAUDER. Or visit www.sauder.com.

SAUDER



Good Furniture
Made Possible


SCHUMACHER®
CLASSIC DESIGN
FABRICS, TRIMMINGS, WALL
FURNISHINGS. FOR AN INTERIOR DESIGNER IN YOUR AREA CALL 1-800-332-3384.

House Beautiful
APRIL 2000



IS DESIGN DEAD?

I remember when the Italian designer Vico Magistretti asked me that question. We were at dinner in Maddalena De Padova's villa in a private Milanese garden, eight of us, having a spirited discussion during the annual Salone di Mobili, Italy's April furniture fair.

"Everyone is saying design is dead," Vico said. "Do you think design is dead?" he asked fiercely, looking me straight in the eye. "No, I don't," I answered without hesitation. "How could I, when I've just come from a show filled with wonderful new objects, many of them as good as I have ever seen?"

And many of the best of those pieces are part of my hostesses's hugely successful furniture collection at De Padova on Corso Venezia in the heart of Milan. Maddalena and Vico have had a long design partnership, and his work is prominent in the showroom of this firm, which launched the work of Charles and Ray Eames in Italy, as well as that of Scandinavian furniture makers like Alvar Aalto, Arne Jacobsen, and Hans Wegner.

After dinner we walked back to our hotel with Vico, planning a stop at his apartment in a building for which his great-, great-, great-grandfather had been the architect. I strode at his side in great anticipation for I was a big fan of this man's work, having lived with it in my own apartment and savored every new edition launched at the fair over the years. His designs are practical: a sofa with a horse blanket cover; a cot that collapses for easy storage; pieces molded from the newest materials. And often a playfulness softens the seriousness of his very important contributions to the decorative arts. Needless to say, his apartment did not disappoint us, and eventually he let us photograph it for the magazine (see page 114).

That conversation took place years ago. Vico and I are older, but we'll both be heading back to this year's Milan fair. I am more certain than ever of my answer to Vico's question: Design is not dead. Not as long as Vico is working, for one thing, but also because there are so many signs that the field is stronger than ever. We have a whole new generation of creative people, many more shops devoted to distinguished design, and good work from around the world more available than ever—in those shops, in the pages of our magazine, on the Internet. It is a good time for design. Right, Vico?

Louis Oliver Gropp

EDITOR IN CHIEF



Boston at His Feet

Celeste Cooper tailors a duplex for a real estate whiz who wants modern warmth

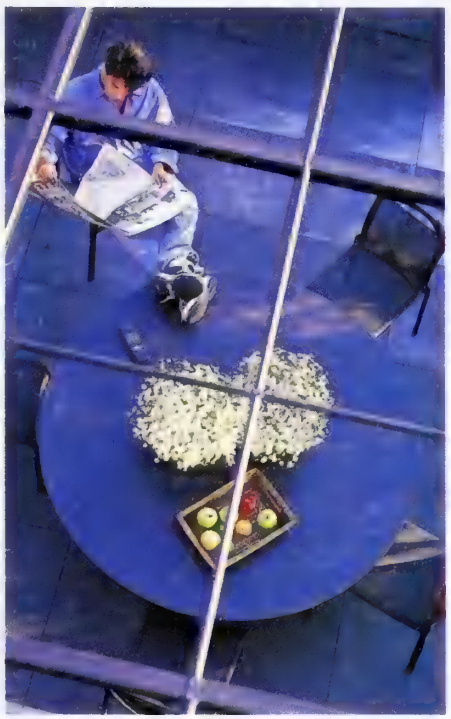
By Martin Filler
Photography by Peter Margonelli
Produced by Carolyn Sollis



Developer Paul Roiff's penthouse atop a factory he converted into condos (above) was decorated by Celeste Cooper, who also designed the building's public spaces. Left: Living room opens to a spectacular terrace and views. Custom carpet by Cooper from Stark.


KATSURA VILLA





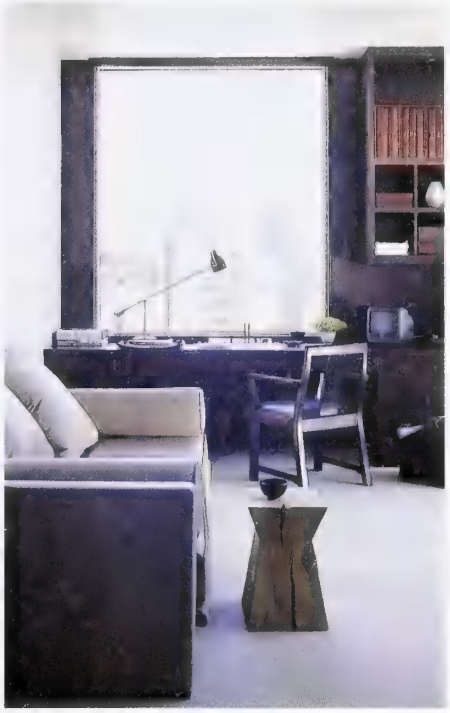
Though it's not unusual in these entrepreneurial times for people to take their work home with them, how many of us can see our work from the windows of our houses? Boston real estate developer and hotelier Paul Roiff does just that. He enjoys panoramic views from his penthouse duplex atop an old bicycle factory he turned into condominiums in the city's Back Bay section, a stone's throw from I.M. Pei's John Hancock tower and H.H. Richardson's Trinity Church. Though Roiff's latest project, Fifteen Beacon, a boutique luxury hotel at the edge of the downtown business district (see page 52), is not among the buildings visible, the skyline offers ample evidence of his career, as does his apartment itself.

It was decorated by Celeste Cooper, creative director of the Boston design firm Repertoire. She had already worked on the building's lobby, hallways, and restaurant, and would later be asked to decorate Fifteen Beacon. Roiff, the divorced father of two, wanted his

Over mahogany-paneled media wall in living room (left) hangs a painting by Theodoros Stamos. Mitsubishi television. At right, re-edition of chair Jean-Michel Frank designed for Nelson Rockefeller's New York apartment, by Mattaliano through Holly Hunt, in J. Robert Scott velvet. Above: Paul Roiff under the steel pergola.







huge apartment—3,500 square feet, with an additional 3,500 of terrace on two stories—to be "modern, even minimalist, but warm. When my kids come to visit me I don't want them to feel like they're coming aboard a spacecraft."

Cooper is of one mind with her client: "One of the misconceptions about being modern is that it's futuristic, like the Starship Enterprise. That's not at all how design is evolving. Modern design is much more about the home as a place of solace and sanctuary, comfort and luxury—without opulence or pretension."

Though Roiff is expert at visualizing the potential of raw space, he admits that he has no eye for imagining interior design. As he puts it, "When I'm not quite sure what I want, Celeste tells me, and when I listen to her, sure enough it *is* what I want."

Cooper is reassuringly consistent. "I've been called the Queen of Taupe," she says with a laugh, "but I believe that a palette of neutrals—what I call Armani colors—is the most timeless. I also

Doors and drawers in kitchen island face inward to keep outer sides free of hardware. Refrigerator is concealed next to wall ovens from Gaggenau. Chairs by Edward Wormley for Dunbar around Romeo Sozzi table. Custom light fixtures dangle over billiard table beyond. Above: Sun-filled study on upper floor.



believe that one should walk into a space and be aware of it as a totality, and to do that, no one thing ought to pop out. You shouldn't be able to tell where the architecture stops and the interior design begins."

The seamless flow of the two-story space owes much to these cream-to-cocoa tonalities that Cooper favors, as well as tailored furnishings and quietly sumptuous fabrics with pronounced weaves rather than bold patterns. Classic seating by Jean-Michel Frank and Edward Wormley recalls the suaver side of modernism. Finely crafted built-ins—a banquette and media wall in the living room, desk and bookshelves in the study, and a mahogany-paneled kitchen as trim and rich as a seven-figure yacht—all add to the masculine appeal. "It's a little bit of a James Bond bachelor pad," says Cooper. "The only problem is that people who see the apartment keep trying to buy it out from under him."

The master bedroom suite is a calming sanctuary after a busy work day. Right: A dramatically matted painting by Mark Lawton above the fireplace faces the owner's bed, by Donghia. The marble-lined master bath has open four-jet shower.
Above: Kohler [illegible] tub is set in a bay window [illegible] the s[illegible].





Perfectionists at Play

Presented with a theme—flowers—and a big, bland, unfinished builder's house, William Diamond and Anthony Baratta go all out in color, scale, and exuberance



The living room's wool rug ("Pop Art," designers agree) consists of 80 hand-needlepointed 30-inch squares showing botanically correct flowers. Owners helped choose species, colors; Diamond Baratta Design researched flower drawings which artist David Cohn rendered in one style before fabrication could begin. Sofa's harmonizing patchwork upholstery incorporates a Brunschwig & Fils tulip print. Foreground check, Old World Weavers.

By Elaine Greene Photography by Jonn Coolidge Produced by Carolyn Sollis

Only on the rack would these designers reveal the names of their special fabric weaver, rug braider, needlepointer, wood carver, cabinetmaker, rug hooker, patchworker, or metal artisan. William Diamond and Anthony Baratta of the New York–based Diamond Baratta Design are gold-medal perfectionists, and they have slowly managed to develop a closely held stable of craftspeople who can meet their stringent standards.



That is one reason they have so many happy repeat clients, like the owners of this house. Another is their fearless playfulness. They attract people who love motifs: Western icons including cowboy-print fabrics in the Rockies, nautical symbols including newel-post-size lighthouses on the seacoast.

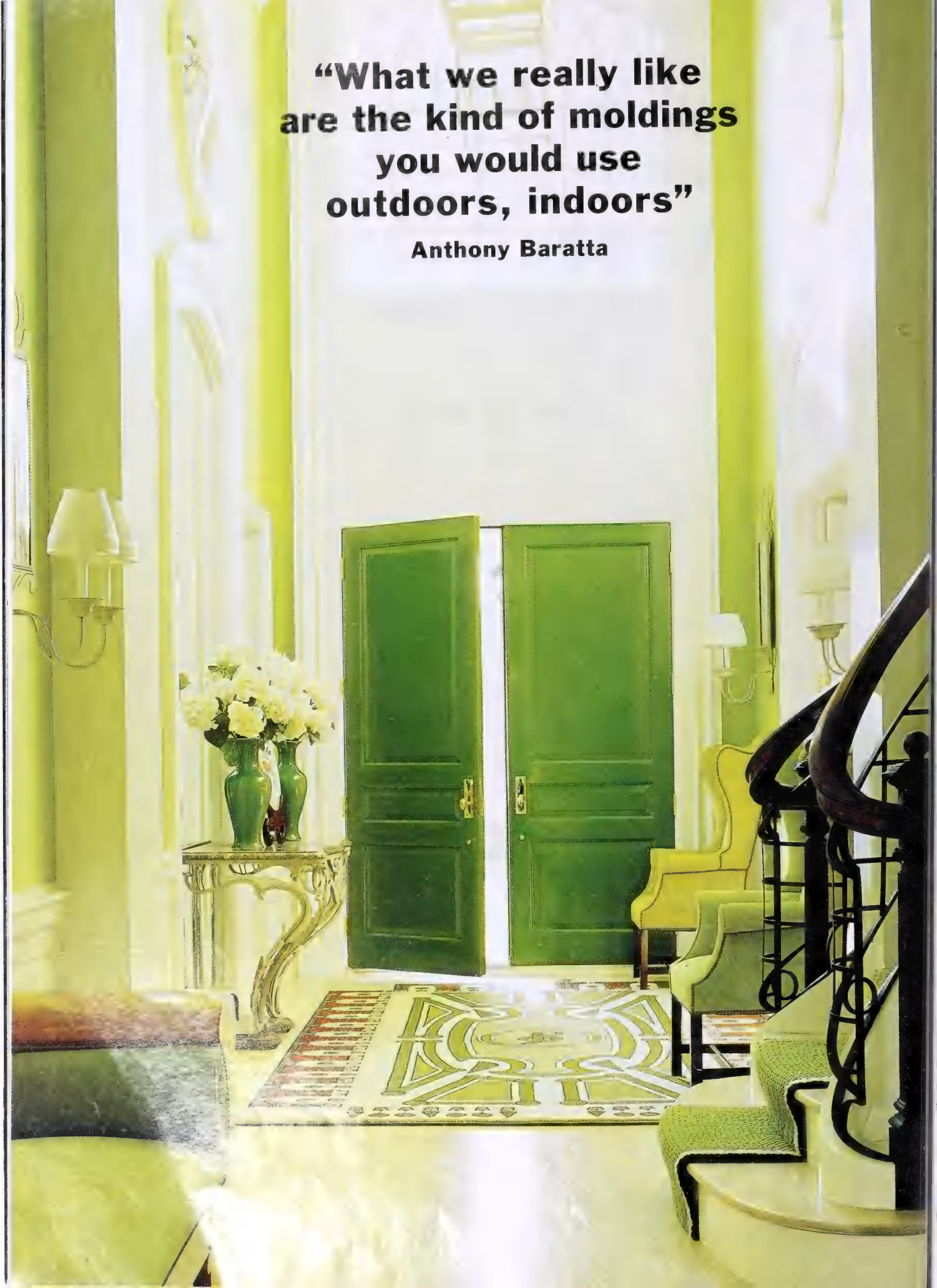
At the first meeting on this project, the woman of the house produced a magazine clipping she had been saving. It showed a bowl of flowers. "Here are my colors," she said, "and flowers are my theme." Diamond and Baratta did not take this to mean English chintz, leaping straight to Andy Warhol and his oversize blooms instead—inspiration seen clearly in the living-dining room's rug and sofa. The owners are a husband and wife with a family business in direct marketing, and they are actively involved in charity work, especially for their local hospital's pediatric division. One of the recent jobs Diamond and Baratta did for them was the redecoration of an 18-bedroom Ronald McDonald House, of which she is the founding president.

The couple had raised a son and daughter in a South Shore Long Island, New York, house that they were about to remodel for semiretirement with the help of these designers. Plans were already drawn



The vast living-dining room has five sets of French doors and an oversize oval window (top), all with heroic classical trim. Above: William Diamond explains this room's walls, "We're not into Sheetrock, we're into planking." Anthony Baratta designed the dining table with a parquet de Versailles top that extends to seat ten. Diamond remembered legendary designer Billy Baldwin's use of painted Orkney Island chairs and found a Scottish factory to customize them; it took two pro[illegible] than big enough. Painting is Lois Dodd's Cone Flowers *from Fischbach Gallery. Opposite: Kitchen island is [illegible]; Country Floors colored the wall tiles to order. Viking range, Ann Morris pot rack.*

I HATE TO COOK BOOK
BEER LOVERS' CONFUSION
GREAT FOODS, GREAT COOKS
THE ART OF BLACKSMITHING
THE TAO OF BEAUTY
smallbreads
FARM ANIMALS
THE DESIRED DOOR
The Children of the Dreams
LOOKING



"What we really like are the kind of moldings you would use outdoors, indoors"

Anthony Baratta

when their children, now parents themselves, made a strong and sensible suggestion. Inasmuch as the family elders now make frequent visits to Florida and have little time to garden and shovel snow, shouldn't they move to a gated community where these things, as well as security, are taken care of?

Yes, they decided, they should. So remodeling plans were torn up, and 15 miles to the north they bought a four-bedroom house still to be constructed. Although Diamond and Baratta were not allowed by the community rules to change the exterior, which resembles many of its neighbors, they were able to style the entire interior.

The builder's entry hall had been "dismal, long, skinny, and extremely tall with *nothing happening* in all that height," according to Diamond. Today, huge high, round niches lined with mirror face each other, with boldly framed arches below, and Federal-style pilasters at midpoint break up the length. Walking through the front door now is like getting a shot of adrenaline.



The designers carved a grand two-story social space out of several previously small, low rooms on both levels, sacrificing an upstairs bedroom suite. Here, too, architectural detail is important. Baratta, designer of many of the elements, says, "Our woodwork is intensely oversized, and our furniture is one-and-a-half scale." Although it doesn't look it in the setting, the living room sofa is the largest the upholsterer has ever made.

Yet the normal-scale owners are not dwarfed by their big furnishings, nor are their guests. It was the woman of the house who insisted that the dining chairs be as large as they are—for comfortable lingering at table. At a recent cocktail party for thirty people, she noticed that everyone looked very comfortable. Anyway, she confesses, before her furniture was upholstered, she went and sat in every piece—and ("Don't tell Billy") ordered more stuffing.

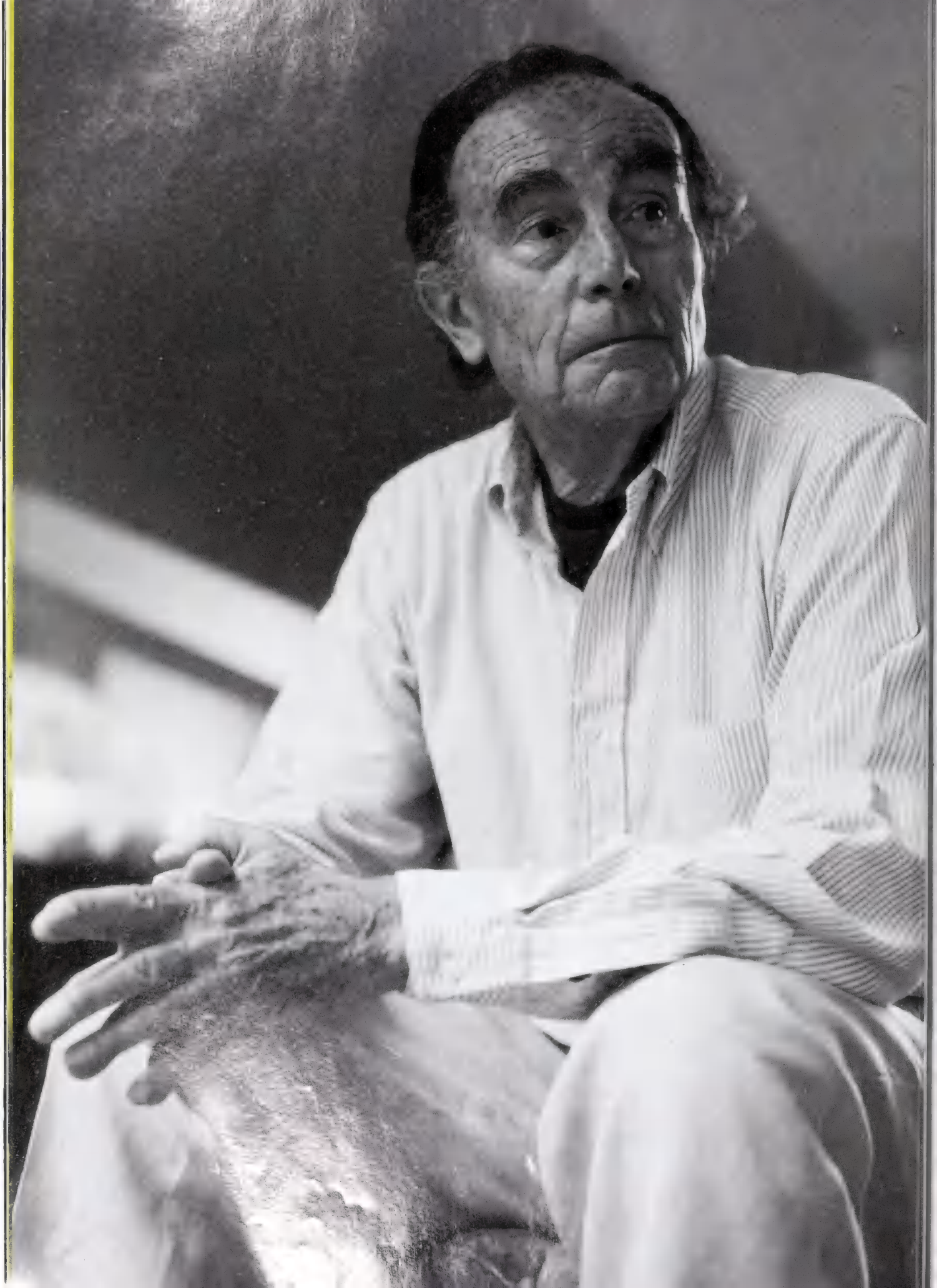
William Diamond and Anthony Baratta's reconfigured entrance hall (opposite) lets visitors see straight through the house. The yellow-green on walls and seating, and in garden-plan hooked rugs designed by the firm, seems even sunnier on a gray day than pure yellow walls elsewhere in the house. Above: One suede-covered hallway chair is antique, the other (this one) a barely distinguishable reproduction. Stair to balcony and guest suite was redesigned to curve. Top: The library's Regency-style coffee table was made by Diamond Baratta's own carver. They gave this room three boldly detailed niches.



The master bedroom's Chinese-style wallpaper has a modern coloration that took five attempts. Antique overhead lantern is one of five in the house. Checked fabric and plaid carpeting are custom-made. William Diamond based new, antiqued headboard on a picture of young Billy Baldwin in Venice "lounging in the original in his silk pajamas." Opposite: Richly detailed master bathroom has walls of reverse-painted glass which the designers first used when redoing the Eden Roc Hotel in 1995. Antique dressing table from London was fitted with a basin, repainted, its handles replated. Chair fabric, Stroheim & Romann.

FOR MORE DETAILS, SEE READER INFORMATION





Maestro

VICO MAGISTRETTI OF MILAN IS ABOUT TO TURN EIGHTY, BUT RETIREMENT FROM HIS LONG AND ILLUSTRIOUS CAREER AS ARCHITECT AND BROAD-SPECTRUM DESIGNER OF HOME FURNISHINGS DOES NOT SEEM TO BE AN OPTION HE IS CONSIDERING. NOT ONLY ARE MANY OF HIS VINTAGE PIECES STILL IN PRODUCTION, BUT HE ALSO CONTINUES TO CREATE NEW ONES

For this master of Italian modernism, learning the pedigree of a certain two-centuries-old apartment house in Milan's glossy retail fashion district was a sentimental surprise. In 1985, just as designer-architect Vico Magistretti (opposite) was finishing the building's exhaustive renovation, he discovered it had been designed by his own great-great-great-grandfather, an important 19th-century architect remembered for the typical Milanese severity of his work. It became impossible for Magistretti to see living there as anything but destiny, so he claimed an apartment for himself.

He chose a labyrinthine flat under the eaves with handsome views across a tangle of canal-tiled roofs to the elegant spires of the Duomo and the bell tower of the Church of San Carlo. Magistretti took advantage of his position as architect in charge of the restoration to customize his own space, enlarging a number of windows and adding warm wide-plank teak flooring and a discreet fireplace of granite and his favorite beechwood. He painted every wall, ceiling, and door flat white, the only interior color this designer ever considers, whether for himself or clients.

"Milan is a city that spends much of the year under a wet gray blanket," he says. "The apartment's lightness and openness makes the climate bearable." With the plain and honest backgrounds set, Magistretti went on to fill the place largely with furniture and lighting that trace his more than fifty-year career as one of Italy's most influential and enduring designers. Represented are many of his "greatest hits," typically sculptural or organic in form, manufactured by forward-thinking Italian companies like De Padova, Cassina, O-Luce, Artemide, Flou, and Kartell. And all comply with the credo articulated by their unpretentious creator.

"I think that an object of good design should last forever and should be an archetype of permanent validity, not an object of fashion. The production of 'fashionable' articles . . . is a fine way to kill the image of Italian design. We now have to design for a changed world which has no use for the provisional or the throwaway."

In the living room, Magistretti's iconic Atollo table lamp—an aluminum cylinder that finishes in a cone, topped by a hemispherical shade in the same material—looks as fresh and relevant as the day it debuted in 1977. (Atollo is among twelve of his works in the permanent collection of the Museum of Modern Art.) A prototype for a recent daybed in the same room still has the cradlelike wooden blocks he experimented with to hold the bolsters in place; in the commercialized version of the daybed, the blocks were replaced by a more efficient system of straps. Across the room a 1980 sofa winks at the convention of throwing a blanket over worn upholstery—except that the loosely draped leather-trimmed horse blanket is the actual covering, held in place with Velcro and unseen clips.

Throughout the apartment, Magistretti's designs are stirred in with a handful of family pieces, including his father's sturdy oak desk, plus colorful kilims, breathtaking 13th-century Khmer sculptures, and ethnic handcrafts. The massive, deeply tufted ottoman in caramel leather is right out of Lampedusa's *The Leopard*, the decorative equivalent of a curve ball.

"Designing is something I need to do, and I'm lucky enough to have people who want to produce what I design," says Magistretti. "Still, if I have one fault, it's that I design too much. But I believe that one must be generous. Out of fifty chair designs that I do, only ten will make it. Yet I am quite sure that the other forty are a necessary part of the process."

BY CHRISTOPHER PETKANAS PHOTOGRAPHY BY SANTI CALECA PRODUCED BY MARGARET KENNEDY







Vico Magistretti's library (opposite) is contiguous with the living room (this page). He designed the collapsible beechwood bookcase for Cassina, plastic chair with steel legs for Kartell, and—seen on the far side of the oak desk—the bentwood chair for De Padova. Magistretti placed the antique six-foot-square ottoman so guests won't hit their heads on the sloping ceiling. Top: The living room stars Magistretti's daybed, Atollo lamp, blanket-covered sofa, and console that holds Khmer bust. Above: Also by the designer are the coffee table (actually his dining table top posed on his plastic table) and sectional sofa.



Glass-topped Vidun table with adjustable screw base by Vico Magistretti for De Padova is the desk in his bedroom (top); Arne Jacobsen ar[illegible] Clockwise from center left: Magistretti's birch dining pieces for Fritz Hansen, Denmark; Aluminum light for Fontana A[illegible] Indian [illegible] ginger jars on glass dining room shelf. Magistretti's enameled-steel kitchen light, 1960 rush-seated ch[illegible] [illegible] fitted cabinet system. Marble-topped table that was never put into production.

After 22 years, Flou continues to produce Vico Magistretti's beechwood bed and night table, which have dowellike posts and legs. Beech is his wood of choice for its stability and relatively low cost. He may be an elder statesman of Italian design, but that doesn't stop Magistretti from elevating the foot of his bed for more comfortable sleep by wedging books under the posts. In another typically casual gesture, he built a bookshelf around a ceiling duct casing. Magistretti's floor lamp for Fontana Arte.

FOR MORE DETAILS, SEE READER INFORMATION



Soft-Focus Modern

In a Greenwich Village version of a Parisian garret, photographer Laura Resen and designer Thomas O'Brien join forces to pull together her collection of midcentury classics. O'Brien deftly takes the edge off any sharp lines with luxurious textures and soothing curves

By Christine Pittel Photography by Laura Resen Produced by Dara Caponigro



After a five-year sojourn in Paris, Laura Resen, who often photographs interiors for House Beautiful, came back home to Manhattan and moved into the top two floors of an 1858 townhouse. The warren of small rooms offered separate work spaces for herself and her French husband, a writer, along with a skylit bedroom under the eaves. Resen grew up with Eames chairs at the breakfast table and married into a trove of Limoges china and European furniture, including a handsome mahogany screen, which now faces a 1920s camelback sofa in the living room. "Each thing is loved for itself, but that doesn't necessarily mean it will all look good together," says Resen, so she turned to an old art school classmate, designer Thomas O'Brien of Aero Studios, for help.

O'Brien is a master at blending modernist icons and flea-market finds while maintaining an Old World sense of comfort. Instead of trying to disguise the smallness of the spaces, he accentuated the coziness with sepia tones, choosing his favorite shades of chocolate brown, gray, and khaki for the walls. Pillows of silk taffeta and velvet are lush notes, but what really warms the place up is the judicious use of a few boldly colored pieces—a saffron yellow couch, cinnabar-red Chinese cabinets, and an orange lacquered desk. "Orange is my color," says Resen. "My father was a graphic designer who studied with Josef Albers, and we had one of Albers's big paintings of orange squares on the wall." Her own apartment is layered with photographs and objects that speak of a rich personal history. "Certain elements are vibrant," says O'Brien, "but the overall effect—like Laura herself—is serene."



Photographs hang wher[illegible] in the living room (opposite). There a painted metal armchair circa-19[illegible] a corner with the eighty-year-old camelback sofa. Fifties milk glass[illegible] table is from O'Brien's shop, Aero, Ltd. Above: Laura Resen. Pig[illegible] keys accumulate on a flat serving tray from Aero resting on a table n[illegible] flour. Sonia Delaunay lithographs, given to Resen's husband by his pa[illegible] an orange painting by Resen's father.







vo artists-in-residence require his and her offices. In hers (above), fiberglass chairs from the 1962 Seattle World's Fair pull to a lacquered desk by Robsjohn-Gibbings. Antique Chinese cabinets were found at a Paris flea market. Below: Laura Resen's sband writes at an old library table, flanked by Aero's Torchère lamps. Amazingly, he can pull one book from the stacks—e a magician whipping a tablecloth out from under the dishes. Opposite, clockwise from above: Alvar Aalto chairs mped with pillows. Eames chairs, Aalto dining table. Pyrex beakers and vintage Limoges in Gilbert Rohde's circa-1930 cabinet.

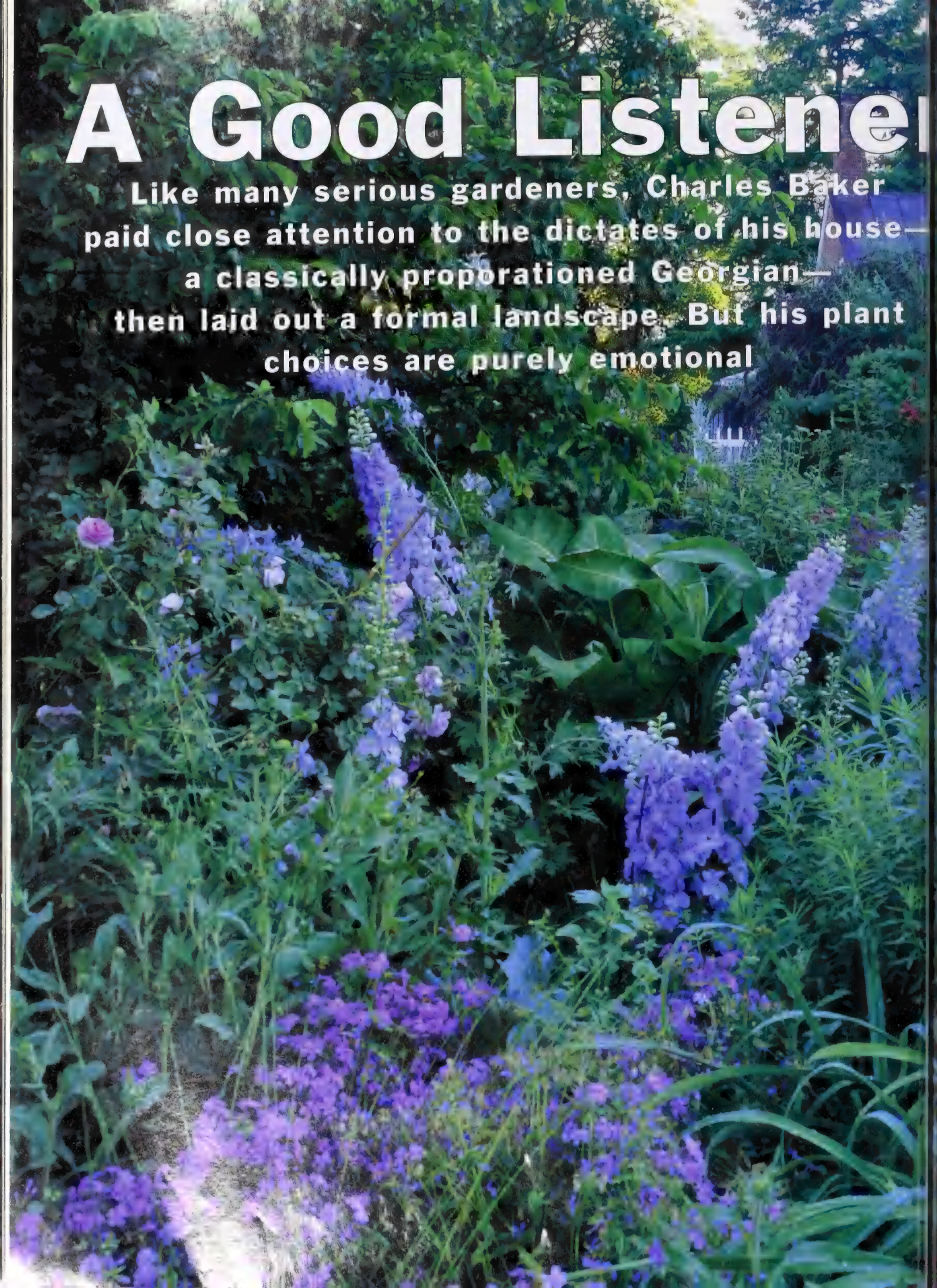






Rough brick and dark beams are softened by seagrass on the floor, sheepskin, and fresh bed linens by Area. Thomas O'Brien's Geneva club chair stands next to a rattan chest holding extra linens. Molded veneer lamp on the bedside table by Ted Abramczyk.

FOR MORE DETAILS, SEE READER INFORMATION



A Good Listene

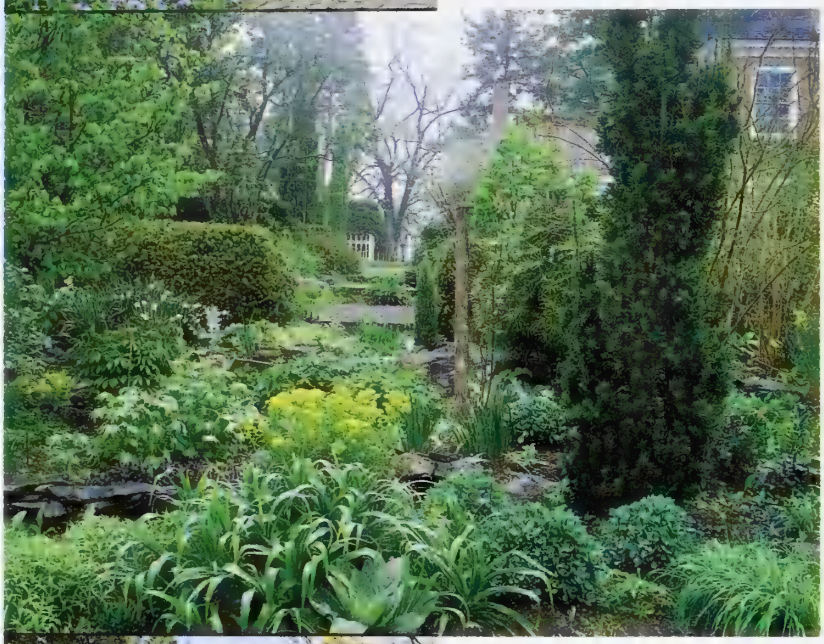
Like many serious gardeners, Charles Baker paid close attention to the dictates of his house—a classically proporationed Georgian—then laid out a formal landscape. But his plant choices are purely emotional

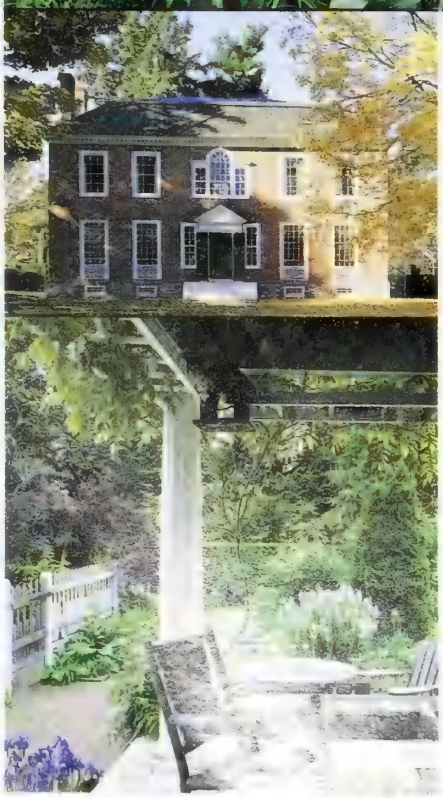


This garden blooms with a succession of flowering shrubs, perennials, and annuals from early May until frost. In summer spires of verbascum, delphinium, and early-blooming phlox flourish in this border, called the rock garden for strategically placed stones that shore up the slope. Designed and maintained by Charles Baker, the garden is a shared passion with his partner, Dr. Norman Posner, who often leads groups of visiting gardeners, identifying plants by their correct botanical names.

By Hatsy Shields Photography by John Hall







In their long search for a country estate, Charles A. Baker and Norman A. Posner considered 100 properties. And for every one they saw, Baker says he drew a garden plan. His head was bursting with ideas when he and Posner finally bought an 18th-century brick house on 30 acres in New York's Hudson River Valley. But restoration of the handsomely proportioned Georgian classic gobbled up ten years of Baker's undivided attention before he could begin to tackle the garden in 1985.

By that time, the house had spoken. Its strong, symmetrical features demanded uniform echoes in the landscape. "All the beds needed to be geometrically arranged," says Baker. "Their shapes were dictated by the squareness of the house. Then, with all the imagined plans in my mind, the design fell into place." Influenced by English gardens, especially the outdoor rooms of Lawrence Johnston's Hidcote, Baker laid out tidy, individual spaces, each with its own character (some color-coded, others with a focus like the lily pond) and connected them with paths and steps. The grand house sits high on the land, the front door facing east, the back porch overlooking the garden which extends west and south, stepping gently down three levels and incorporating a long, straight carriage road that runs parallel to the south side of the house. Baker uncovered the road which had been overgrown for decades.

From the porch you walk onto the patio (its 16,000 bricks laid by Baker), dominated by two square beds, one with yellow flowers, the other with blue. Turning south you follow a path flanked by dramatic purple ribbons of irises bursting from the skirts of yew hedges. A right turn leads to a long lawn with crisply delineated perennial borders in blocks of red, purple, and pink flowers. Good grooming is important to Baker, who says, "Clean edges make a garden." Given the many edges to keep and his standard of weed-free beds, it's no wonder he gardens six days a week.

Down a few steps is the carriage road, wide enough for three strollers to promenade abreast. On the road's uphill side Baker planted a perennial garden; on the downhill side, a row of lindens are pruned into lollipop shapes. More steps lead down into a meadow of fruit trees and magnolias where formality gives way to naturalistic planting.

For a fastidious gardener, Baker is surprisingly fond of self-seeding plants—poppies, lychnis, love-in-a-mist—but in fact he is such an acquisitive plantsman that he welcomes all comers. He followed the dictates of his classic American house when laying out his garden rooms, but when it comes to shrubs, perennials, and annuals he is exuberantly eclectic. The linden trees, for example, look French, almost as if they have been pollarded. Every year Baker falls for a new flower; most recently *Fritillaria persica* and verbascum topped the list. And in March, when he starts dozens of annuals in his solar-heated greenhouse, he says he would like to move in with the seedlings: "I could camp there all spring in a sleeping bag."

Details, from top left: The first of several garden rooms, the brick patio ties the main house to outbuildings like the tool shed. Emerging foliage and lime-green euphorbia create a spring tapestry in the rock garden. The brick house was built in the late 1700s by Henry I. Van Rensselaer, a grandson of the founder of the Dutch West India Company. Robins make their nests in the wisteria vines of the back porch; pale blue amsonia and iris bloom in the patio beyond. Opposite, two views of the carriage walk: looking east (above) in early spring as delicate leaves unfurl; looking west (below) in summer.









Opposite, clockwise from top left: Fritillaria persica *in Charles Baker's Caucasian border, where he plants only bulbs native to the Caucasus. Bench set in an alcove of yew with lychnis and hardy geraniums to the right, poppies and coreopsis to the left. Behind the geranium and bearded iris blooms* Amsonia tabernaemontana*—"the best plant we have in the garden," says Baker.* Papaver somniferum *in the red border. Poppy foliage with euphorbia.* Nepeta sibirica, Lychnis coronaria, *and verbascum under one of the maple trees lining the old carriage road.* Salvia nemorosa. *Center: Baker and Posner inherited this Oriental poppy when they bought their property. This page, clockwise from top left:* Campanula punctata. Iris versicolor. *Hot-pink* Lychnis coronaria, *blue campanula,* Penstemon barbatus, *pink 'Louise Odier' rose, and one yellow spike of verbascum with linden trees flowering behind. In early spring, white dominates the blue bed off the back porch, where white jonquils and* Viburnum carlesii *bloom with primroses and* Tulipa bakeri; *"I like the name," says Baker. Nigella with a "garish"* Silene armeria *in Baker's border of miniatures; "I prefer things huge or very small," he says. Yellow* Trollius chinensis *with a golden spirea. Center:* Fritillaria imperialis.



The iris allée, in bloom for four weeks of spring and early summer, links three tiers of the garden. The view from the bench takes in a long runway of lawn bordered on either side by perennial beds. Opposite: Spring-flowering trees like the white prunus and red crabapple are scattered throughout the low-lying meadow.





Williamsburg Gets Comfy

Early American inspiration and contemporary needs merge in a bright new collection of practical furnishing for today's families

By Elizabeth H. Hunter
Photography by Jeff McNamara
Produced by Dara Caponigro and Elizabeth Mayhew

The bright yellow walls and bare floor in this Greek Revival farmhouse living room provide the perfect showcase for a new Colonial Williamsburg collection of Lane furniture and Waverly fabrics. The roll-arm sofa and huge ottoman (right) are typical of the generous scale of the new upholstered pieces. Cane backs on the open-arm chairs (right and left) show the Oriental influence that pervaded Williamsburg when our country first began trading with China. Tuckahoe fabric on [illegible] is inspired by the same



As admirers of historic reproductions know, Colonial Williamsburg furniture is as good as it gets. Made by the best contemporary craftspeople from the most beautiful woods available, each piece is vetted for form and detail by curators of Williamsburg's historic houses and museum collections.

Could anyone ask for more? Yes, indeed, according to Sophie Hart of the Colonial Williamsburg Foundation. She reports that many visitors who want the Williamsburg look and imprimatur are now asking for modern-day comforts. Hart says, "They seek informal furniture like overstuffed sofas where parents, children, and a couple of dogs can curl up together. In the past decade more young families have been vacationing here. They would like to re-create the ambiance of Williamsburg at home, but most do not have the formal spaces where our reproductions look best. They say, 'What we really need is furniture for our family room.' "



To please this large group of tradition lovers, a new line of furniture by Lane and fabrics by Waverly inspired by Williamsburg rather than reproduced from specific chairs, tables, and sideboards has just been introduced. The wood and finishes in the new 95-piece collection immediately convey a family-friendly feeling. Cherry and pine are used rather than high-style mahogany, and at least half the new designs are painted. Stephen Giles, vice-president of merchandising for Lane, also gave a great deal of time and thought to scale. "We wanted to make sure everything would fit today's houses which are bigger than they were 250 years ago," he says, "and also that each piece—especially the overstuffed sofas and chairs—would feel inviting."



Giles sees the new collection, called "Williamsburg, Pure, Simple, Today," as a logical step in the tradition of the first Williamsburg residents—the colonists. "After all, they took the styles of the day and created their own versions." The 64-year-old program of strict reproductions will continue as before.

There's a ... colonists favored blue textiles. "The dye that came from indigo was very stable," says Albert Sardelli, ... vice president of Waverly. "It didn't fade or change hue. What's more, indigo will grow anywhere in a warm climate, almo... towards." Several of Waverly's Williamsburg fabrics—Oriental Toile (window shade, above left) and Tidewater Resist (t... ...here taken from textiles imported from China and India. A weave like Providence Check (slipcov... ...made at home. Opposite: King's Arms Tavern chairs inspired Lane's Chippendale versions; La... ...from a later neoclassical design. Blue and white export china from John Rosselli.



It's a logical step in the tradition of the first Williamsburg colonists. "After all, they took the styles of the day and created their own versions"

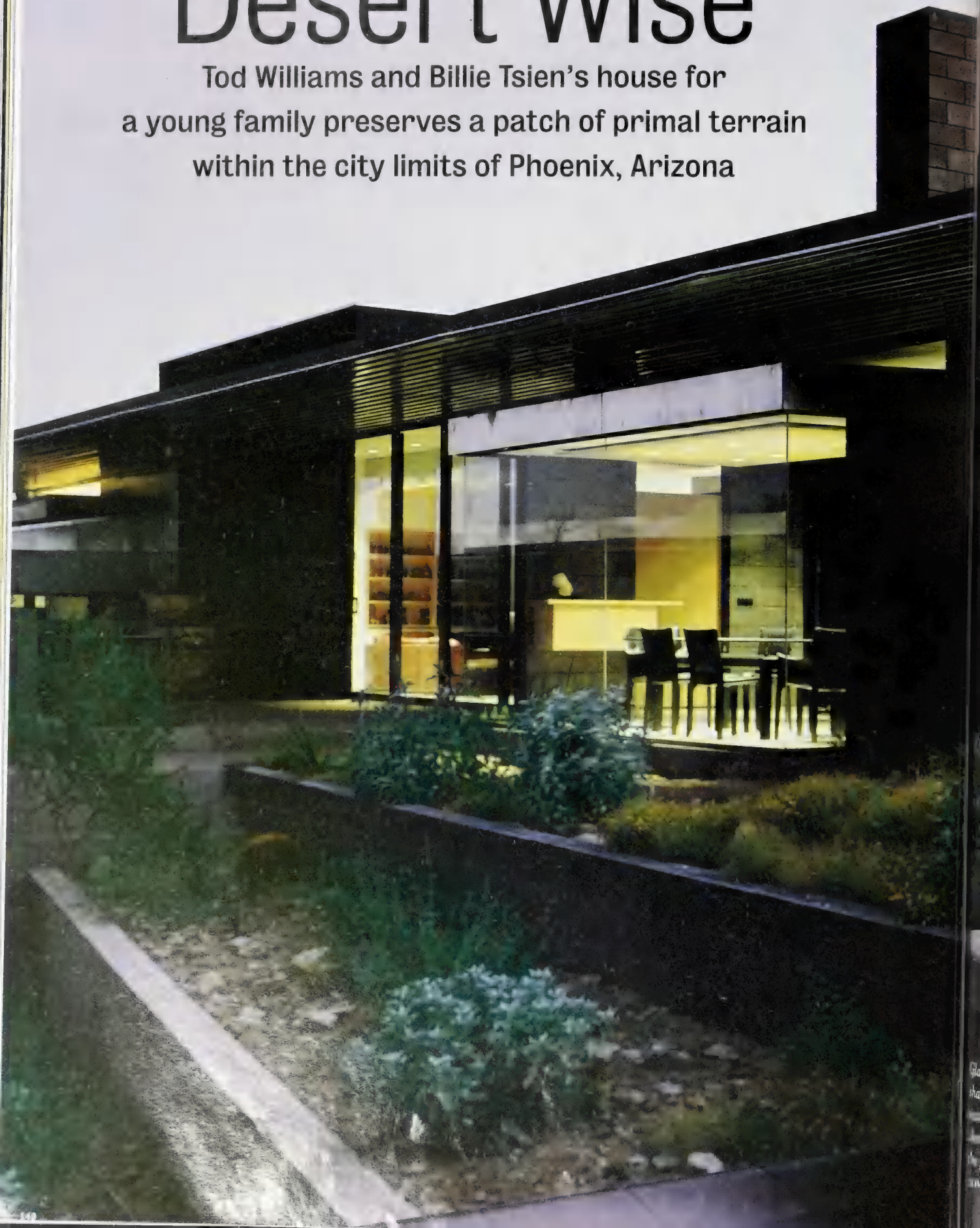


Country beds of the 18th and 19th centuries often had bold forms and exuberant curves like this black-painted American Spirit piece (right) from Lane's new Colonial Williamsburg collection. Pine Point stripe on duvet, Providence Check for mattress cover, Wetherburn floral for side chair slipcover are all by Waverly. Above: The dramatic cornice of the Lane high chest holds its own with the painted bed.



Desert Wise

Tod Williams and Billie Tsien's house for a young family preserves a patch of primal terrain within the city limits of Phoenix, Arizona





lass walls and terraces are haded by a cantilevered sunscreen ade of perforated corrugated luminum. The corner window faces e pool; surrounding landscaping stains native desert plants.

By Susan Zevon

Photography by Peter Aaron/ESTO



Visiting architecture students call it Fallingwater of the Desert. But rather than Frank Lloyd Wright's Pennsylvania stream, an arroyo, or wash, as these water-carved channels in the desert are known, runs through it. Houses in Phoenix have traditionally turned their backs to the washes even though seasonal flooding keeps them green, full of life, and ten to fifteen degrees cooler than the surrounding desert during the 120-degree days of summer. Instead, many desert builders waste piped-in water on lawns unsuitable to the climate. Not so the environmentally sensitive New York–based architects Tod Williams and Billie Tsien, who designed this house with the arroyo as its centerpiece. "Perhaps the most significant progression in our work is our interest in designing appropriately for a specific environment rather than imposing a 'signature' style," Williams says.

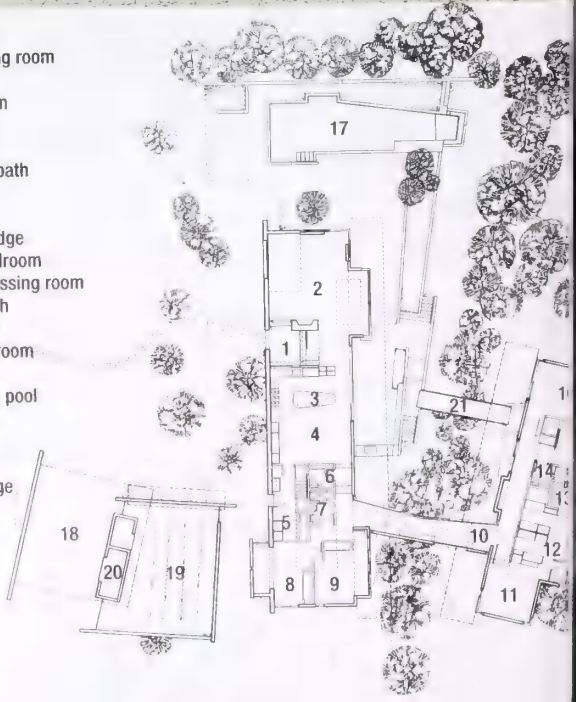


Public-art consultant Gretchen Freeman and her husband, attorney Alan Silverman, are transplanted New Yorkers. They came to love the desert landscape and bought a one-acre parcel of land in a small enclave of houses where the vegetation remains virtually untouched. Just seven minutes from downtown, the neighborhood has houses by such architectural luminaries as Frank Lloyd Wright and Will Bruder.

The couple, parents of two small children, met Williams and Tsien when the architects were working on an addition to the Phoenix Art Museum and commissioned them to design a house. The 3,500-square-foot one-story building the architects created is divided into two rectangles flanking the arroyo and connected by two bridges—one enclosed, one open. The larger wing contains the living-dining room, kitchen, family room, children's rooms and bath. The east wing, encompassing the master and guest rooms and a home office for Freeman, is set at an angle ten degrees from the west wing, forming a U-shaped court (see plan) open to the foothills of Squaw Peak Mountain. Walls facing the wash are primarily glass, while the insulated concrete block walls facing outward are almost completely solid to protect the house from the sun.

Tsien and Williams have preserved a generous swath of desert on the property. "The house is a wonderful adventure for children, a way of acquainting them with the ecology of the area," Silverman says. A window in the floor of the interior bridge delights everyone with views of flora and of fauna including quail, lizards, owls, and coyotes, which use the wash as a trail. The six-year-old son enjoys watching jack rabbits from a child-height "bunny window" in his room, and the house is a magnet for neighboring children.

1. Entry court
2. Living/dining room
3. Kitchen
4. Family room
5. Laundry
6. Bathroom
7. Children's bath
8. Bedroom
9. Bedroom
10. Interior bridge
11. Master bedroom
12. Master dressing room
13. Master bath
14. Guest bath
15. Guest bedroom
16. Office
17. Swimming pool
18. Carport
19. Garden
20. Storage
21. Open bridge

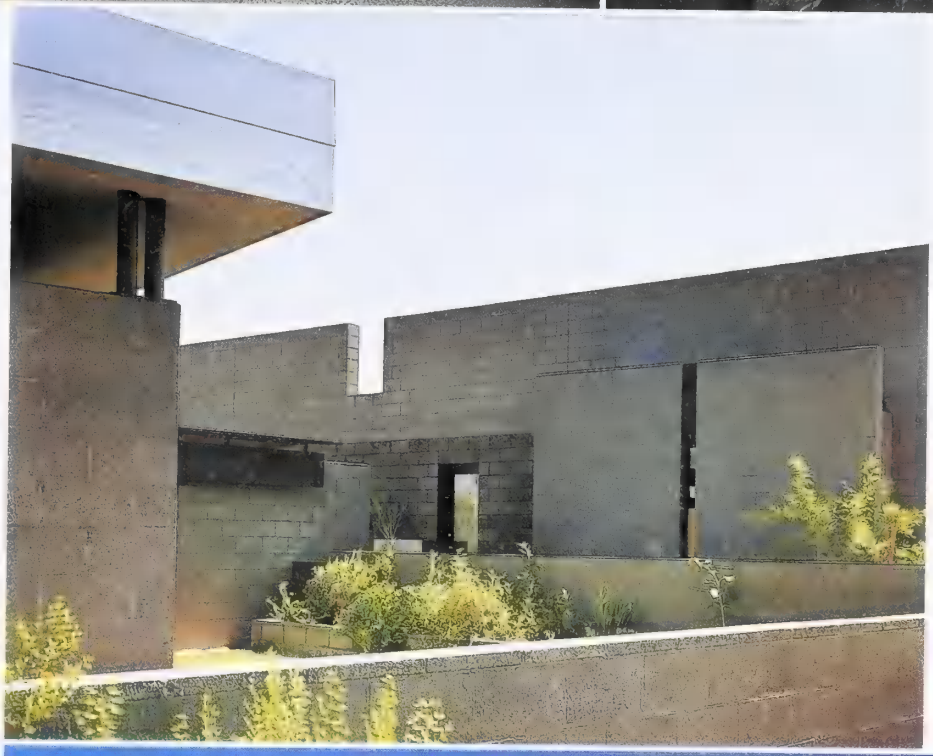








"We gave this child-oriented couple spaces that open onto one another, reflecting their sense of individuality and of family," Williams says. Clockwise from top left: A narrow opening leading to the main entry court offers some shade. A window in the floor of the enclosed bridge near children's rooms views the arroyo. A sliding glass door leads from the living-dining room to the pool terrace. From the arroyo, a view of the open bridge. Vegetable garden in foreground is walled; lidlike roof at left protects carport. Cantilevered sun-shading roofs form horizontal counterpoint to vertical walls. In the master bedroom, a short bridge passage away from children's rooms, built-in maple cabinets hold books and art. The large fireplace, shared by living and dining spaces, forms part of the entry court wall.









Looking from the enclosed bridge to the open bridge that links the east and west terraces flanking arroyo. The light sandblasted finish of the concrete block exterior walls blends with the desert landscape.

FOR MORE DETAILS, SEE READER INFORMATION



THE JOY OF SHORTCUTS

Inviting friends to a meal is one of French-born designer Florence de Dampierre's great pleasures, and she has a system to ensure that these often impromptu gatherings are as much fun for her as for guests: She prepares ahead, takes shortcuts, buys takeout, involves the family—husband shops, son sets the table—so a good time is had by all

By Jane Ellis Photography by Quentin Bacon



A no-fuss first course is this tomato pie, which takes five minutes to put together if you use good store-bought pastry dough. Spread with Dijon mustard, sprinkle with grated Swiss cheese, top with sliced tomatoes. Serve warm or cold. Garnish with a confetti of opal basil. Opposite: Simple colorful tableware—mostly French pottery, sturdy [illegible] chunky pitchers—and flowers from the garden make a welcoming outdoor setting.



A repertoire of easy, quick, and fail-safe dishes is the key to the success of Florence de Dampierre's parties. Whether it's a christening lunch for fifty, Christmas Eve dinner including her own homemade foie gras, or a spur-of-the-moment Sunday lunch for fourteen friends, aged two to eighty, this hostess always pulls it off with flair and whimsy. The lunch served here under the terrace arbor is a perfect example. Soupe de Betteraves is made with canned beets. "It's much, much easier," she says with a laugh. The dish involves a little chopping but no cooking, and is great nevertheless, with onions, sour cream, and masses of fresh dill.

A selection of vegetables is always on the menu, from tiny radishes picked by son Cameron to be served with sea salt for dipping, tomato tart, a classic French *tian*—zucchini molded with eggs and rice—to a spinach-stuffed rack of veal courtesy of a local takeout shop.

Dessert in this family always receives special attention. "I have a very sweet tooth and can't go one day without chocolate," says Dampierre, who always wins applause from her friends for her grandmother's moist, light chocolate cake that calls for a mere tablespoon of flour. To this she adds a clafoutis, a kind of French fruit flan, but made easily with bottled or canned pitted cherries.









Fun for all, clockwise from top left: Soupe de Betteraves made from canned beets; cubes of ice, added at the last minute, chill and add sparkle. Florence de Dampierre picks flowers for her Connecticut country-house table. Dessert is an intense chocolate cake—better if made the day before—and clafoutis, a classic that only takes five minutes to pull together using bottled cherries. Radishes fresh from the garden. Husband Sean Mathis, daughter Valentina. Setting the table. No flies on the fruit. Spinach-stuffed roasted rack of veal with zucchini tian. The table on the terrace. Son Cameron reaches for a ball.

RECIPES FOLLOW



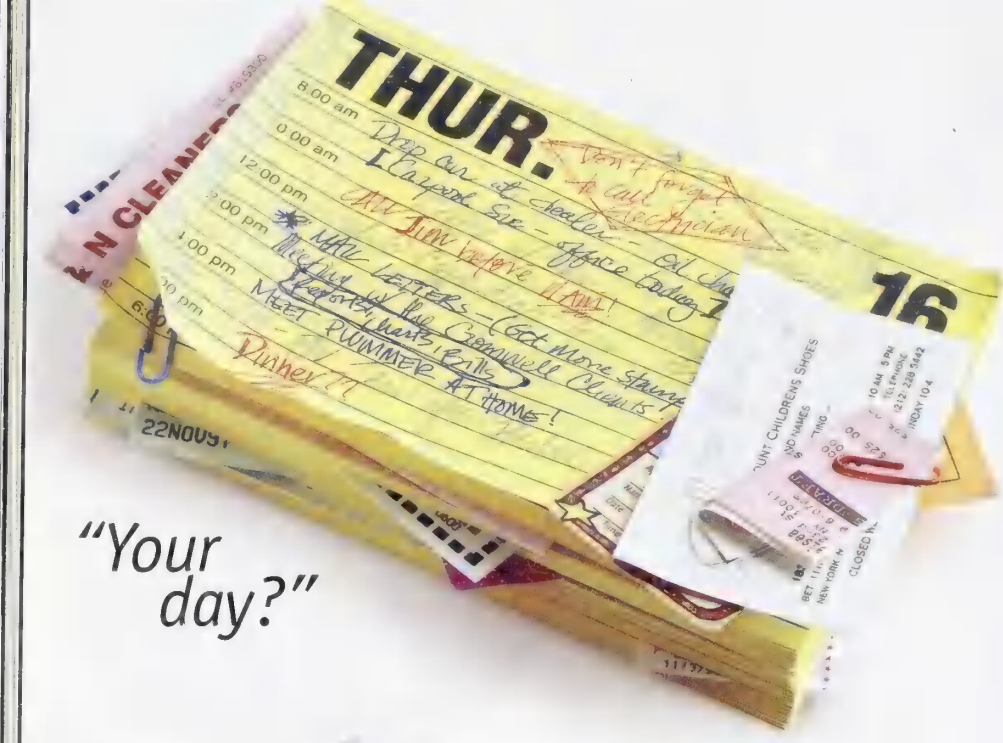
















Most recipes adapted from Florence de Dampierre.

TOMATO PIE

Butter
1 9-inch frozen store-bought piecrust
Dijon mustard
½ pound Swiss cheese, grated
3 large tomatoes, sliced ¼-inch thick
Fresh chopped opal basil leaves

Butter a 9-inch ceramic pie dish. Place piecrust inside. Spread Dijon mustard thinly on crust. Spread Swiss cheese evenly over mustard. Cover with tomato slices in a tightly packed single layer. Bake in preheated 350°F oven until crust is brown, about 45 minutes. Remove dish from oven. Set aside for 15 minutes. Sprinkle basil leaves on top of pie. Serve warm or at room temperature. Serves 6 to 8.

SOUPE DE BETTERAVES [BEET SOUP]

2 1-pound cans sliced beets
3 small cucumbers, peeled and diced into small cubes
2 cups white vinegar
3½ cups sour cream
1 cup chopped dill
½ cup finely chopped scallions
1 cup cooked roughly chopped potatoes
12 ice cubes

Place beets and juice in a bowl. Thoroughly mix in cucumber, vinegar, and 3 cups sour cream. Stir in ¾ cup dill and scallions. Chill at least 8 hours. Evenly divide soup among 6 bowls. Garnish with remaining sour cream, dill and potatoes. Add 2 ice cubes to each bowl. Serves 6.

STUFFED RACK OF VEAL

Recipe adapted from Jack's Market, Washington Depot, Connecticut

1 pound spinach, washed and stemmed
½ pound fresh goat cheese
1 cup grated Parmigiano-Reggiano cheese
1 cup toasted pine nuts
½ cup roasted and peeled garlic cloves
2 large eggs
1 tablespoon minced fresh rosemary leaves
1 teaspoon salt

½ teaspoon freshly ground white pepper
1 5½ pound rack of veal, bones trimmed of excess fat, meat butterflied with bones intact, and lightly pounded by a butcher
Salt and freshly ground black pepper
2 tablespoons vegetable oil

Place washed spinach in a sauté pan. Cover and steam until wilted, about 30 seconds. Remove pan from heat. Place spinach in cold water. Drain. Wring dry in a towel. Set aside.

Mix goat cheese, Parmigiano-Reggiano cheese, pine nuts, roasted garlic, eggs, rosemary, salt and white pepper together in a bowl. Set aside.

Unfold top piece of meat. (Meat will lie almost flat.) Season with salt and black pepper to taste. Spread a thin layer of cheese mixture over meat. Cover with spinach in an even layer. Spread remaining cheese mixture on top. Roll meat back up to bones. Tie a piece of butcher's twine between each rib. Set aside.

Heat oil in a large sauté pan over high heat. Sear meat until brown, about 5 minutes. Remove pan from heat. Place rack in a roasting pan. Roast in a preheated 350°F oven until an internal thermometer reads 125°F, about 55 minutes. Remove rack from oven. Set aside for ½ hour. Slice meat into individual chops. Serve warm or at room temperature. Serves 6.

ZUCCHINI TIAN

2 tablespoons olive oil
2 cloves garlic, peeled
2 sprigs fresh thyme
6 medium zucchini, about 1½ pounds, peeled and thinly sliced into rounds
3 cups cooked long-grain rice, room temperature
3 large eggs
1 cup heavy cream
¼ cup grated Swiss cheese

Heat olive oil in a skillet over medium heat. Add garlic, 1 sprig thyme, and zucchini. Sauté, stirring frequently, until zucchini is tender, about 8 minutes. Remove pan from heat. Discard garlic and thyme sprig. Set aside.

Place rice in a bowl. Mix in eggs, cream, remaining thyme leaves, and zucchini. Spread mixture evenly in a 10-inch gratin dish. Sprinkle Swiss cheese on top. Bake in a preheated 350°F oven until top is brown and crisp, about 20 to 25 minutes. Remove pan from oven. Set aside for 15 minutes. Serve warm or at room temperature. Serves 6 to 8.

CLAFOUTIS

Butter
3 large eggs
⅔ cup sugar
1 cup flour
1 cup heavy cream or milk
1 teaspoon cognac
1 teaspoon vanilla extract
1 pound canned pitted cherries, drained
Confectioners' sugar

Butter a 10-inch cake or pie pan. Set aside.

Whisk eggs and sugar together until light and frothy. Sprinkle flour on top. Whisk until smooth. Stir in heavy cream, cognac, and vanilla extract. Place cherries in pan. Pour batter on top. Sprinkle with confectioners' sugar. Bake in a preheated 350°F oven until evenly puffed and brown, about 40 minutes. Remove pan from oven. Serve warm or at room temperature. Serves 8.

CHOCOLATE CAKE

¾ cup water
¾ cup sugar
¾ pound bittersweet chocolate, roughly chopped
½ pound plus 1 tablespoon unsalted butter, cut into pieces
3 eggs
1 tablespoon flour

Place water and sugar in a saucepan over medium heat. Stir until sugar has dissolved. Boil 1 minute. Reduce heat to low. Add chocolate. Stir until melted. Remove pan from heat. Add ½ pound butter. Stir until melted. Set aside. Cool

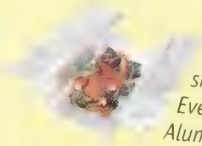
Lightly beat eggs one at a time in a large bowl. Stir in chocolate mixture. Whisk in flour.

Grease a 9-inch cake pan with remaining butter. Pour batter into pan. Set pan in a roasting pan of hot water. Water should come halfway up sides of cake pan. Place pan on middle rack of a preheated 350°F oven. Bake 50 minutes. Remove pan from oven. Remove cake pan from water bath. Cool on a rack overnight. Do not refrigerate. Unmold onto a cake plate. Serves 8 to 10. ■

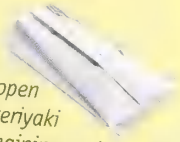
Ginger Chicken Packets

4 sheets (12x18-inches each) Reynolds Wrap® Everyday® Heavy Duty Aluminum Foil
1/3 cup lite teriyaki sauce
1 tablespoon Oriental sesame oil
1 teaspoon grated fresh ginger
4 boneless, skinless chicken breast halves (1 to 1 1/4 lbs.)
2 cups broccoli florets
1 medium red bell pepper, cut in 1/2-inch strips
1/4 pound fresh mushrooms, quartered
Hot cooked rice (optional)

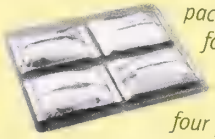
***PREHEAT** oven to 450°F or grill to medium-high. Combine teriyaki sauce, sesame oil and ginger; set aside.*



***CENTER** one chicken breast half on each sheet of Reynolds Wrap Everyday Heavy Duty Aluminum Foil. Top with vegetables.*

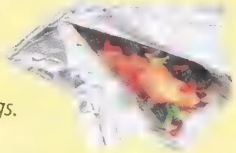


***BRING** up foil sides. Double fold top and one end of packet. Through open end, add one-fourth of teriyaki mixture. Double fold remaining end to seal packet, leaving room for heat circulation inside. Repeat to make four packets.*



***BAKE** 18 to 22 minutes on a cookie sheet in oven OR **GRILL** 13 to 15 minutes in covered grill.*

Serve over rice, if desired.



Makes 4 servings.

Nutrition per serving (without rice): 234 calories, 33 grams protein, 10 grams carbohydrate, 7 grams fat (28% total calories), 83 milligrams cholesterol, 509 milligrams sodium.

"Your recipe."
(Take note: no cleanup!)



Look for additional recipes on box.

Reynolds
Making good food better.™

Ralph and Terry Kovel tell you where it's from and what it's worth


1


2


3


4



5

1. I was given this delightful statue as a present 25 years ago. It is bronze-colored and 4½ inches high. Any information will be appreciated.

G.C., Worthington, MA

Your frog figure is probably an elaborate toothpick holder. (Toothpicks were kept in the shell.) Anthropomorphic animals were very popular with artists in the last part of the 19th century, when many figures were based on those in early Japanese scrolls. To find out if your frog is made of bronze or bronze-colored white metal, scratch the bottom with a needle. If white metal shows, your figure is not bronze and would be worth about $350; a bronze figure would be worth about $1,000.

2. This Steiff bear, 13 inches tall on wheels, has been in my husband's family. If you pull a tab, he makes a noise. The trademark button is in one ear. What is he worth?

M.T.K., Petersburg, VA

Steiff toys have been made since 1880, but the button in the ear was first used in 1905. Large bears on wheels are pictured in the 1908, 1920, and other Steiff catalogs. Your bear looks like the 1908 version with a hump. Even in worn condition he would bring more than $2,000 because so many collectors love these well-made toys.

3. I would like information on this lobster bowl, which belonged to my great-grandmother. The bottom is marked "Victoria, Carlsbad, Austria" in an oval around an eagle.

R.J.S., Hamilton, OH

You have a bowl that was probably made for serving lobster salad. From 1891 to 1918 the Victoria Porcelain Factory of Austria marked pieces with an oval and an eagle. Because serving dishes like yours, with three-dimensional figural decorations, are popular with collectors, you would get about $175 for your bowl.

4. My Limoges platter, 25 inches long and 11 inches wide, is marked on the back with a crown and the words "Coronet France" underneath. I'd love to know its origin and worth.

F.A., Chestnut Hill, MA

Your fish platter was probably part of a set that included 12 nine-inch plates, all used for the fish—or second—course of a Victorian dinner. The platter was decorated in Limoges, France, for George Borgfeldt, an American importer who used the Coronet mark about 1910. Alone, the platter would sell for about $150.

5. I bought this 18-by-28-inch poster at a sale when a neighborhood restaurant closed. The poster has messages in two languages and is signed "John Michaux" in black ink. Any information?

K.C., Grosse Pointe Park, MI

Your poster has the same message in the two languages of Belgium—French and Flemish. The English translation is: "Eat fish; our fisherman and your health will benefit." John Michaux, a Belgian artist who lived from 1876 to 1957, did many paintings and posters. From the 1930s through the 1950s, posters in Belgium favored the Art Deco style. If yours is an original and not a reprint, it is worth more than $750.

To ask the experts, send color photographs (the more angles, the better) and information—size, materials, markings—to Ralph and Terry Kovel, c/o House Beautiful, 1700 Broadway, 29th Fl., New York, NY 10019. Photography should show the whole piece, and should be taken against a plain, pale background. The Kovels answer selected queries on this page. They regret that they cannot return photographs or reply to readers personally.

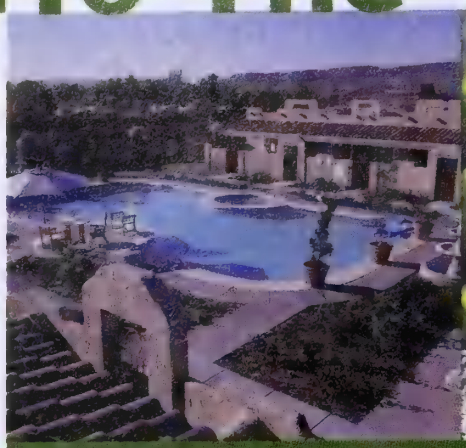


Hidden Valley Single Cups.
Perfect while waiting for your main course.

Introducing the real taste of ranch. Anytime. Anyplace.



Escape To The Valley & Win





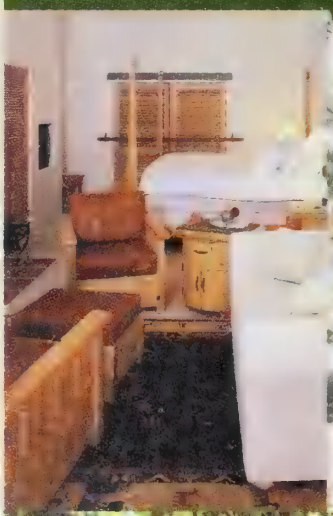
Hidden Valley Dressings & Dips welcomes you to the *Escape to the Valley* Sweepstakes – your chance to win a taste of the good life! See below for details.

- **Two exciting week-long, all-inclusive grand prize trips for two to Utah's famous Green Valley Spa.**
- **Hidden Valley Deluxe Family-Style Picnic Baskets for 10 runners-up.**

Win

An Exciting Trip

To the lush Green Valley Spa, Utah









Green Valley Sp
Toll free reservat
1-800-333-333
www.greenvalleysp

NO PURCHASE NECESSARY TO ENTER OR WIN. A PURCHASE DOES NOT IMPROVE YOUR CHANCES OF WINNING. Sweepstakes begins 3/27/00. All entries must be received by 5/10/00. To enter, send your name, address, & phone number to: Escape to the Valley Sweepstakes, P.O. Box 9220, Medford, NY 11763-9220. No photocopied, mechanically reproduced or computer generated entries will be accepted. Enter as often as you wish. Not responsible for lost, late, stolen, misdirected, damaged, incomplete, altered, illegible or postage due entries. Entries become Sponsor's property & will not be returned or acknowledged. Prizes guaranteed to be awarded & their approximate retail values (ARV): 2 Grand Prizes: Trip for 2 to the Green Valley Spa in St. George, Utah. Each Grand Prize trip includes: round-trip coach airfare for 2 from/to major gateway nearest winner's primary residence, ground transportation to/from spa, (ARV: $5,700 each; actual value depends on point of departure & current airfares at time of travel). Trips must be taken by 2/28/01. Restrictions & black-out dates may apply. No prize transfer or cash substitution. Sponsor reserves the right to substitute one spa destination for another of similar or greater value if the Green Valley trip becomes unavailable. 10 Runner-up Prizes: Family Picnic Basket (ARV: $100 each). Maximum ARV: $12,400. All taxes, incidentals & other expenses associated with prizes & not specified herein are the winners' sole responsibility. By participating in this Sweepstakes, participants agree that all prizes are awarded upon the condition that the Sponsor, its affiliates, representatives, advertising and promotion agencies, and their respective employees will have no liability whatsoever for any injuries, losses or damages of any kind resulting from acceptance, possession or use of prizes. Winners selected in random drawings on or about 5/17/00 from among all eligible entries received. Random drawings will be conducted by an independent judging organization whose decisions are final & binding in all Sweepstakes matters. Winners notified by mail & will be required to complete & return an Affidavit of Eligibility & Liability Release & Publicity Release which must be returned within 14 days from date printed on the notification letter or an alternate winner will be selected at random. If a prize notification is returned as undeliverable, the winner will be disqualified & an alternate will be selected at random. One prize per person or household. Each travel companion must be 18 years of age or older & must complete a travel release prior to travel. Prizes are transferable at redemption to adult family members (permission granted to [illegible] behalf without [illegible] participation in this Sweepstakes, [illegible] of the [illegible] who are [illegible] ed in the [illegible] Company, [illegible] its agents, [illegible] tion agencies & [illegible] hold are not eligible. [illegible] of entries received. [illegible] Void where prohibited by [illegible] a self-addressed, stamped [illegible] Sweepstakes Winners, P.O. Box [illegible]


To taste this fresh, this rich, this creamy...
...you have to be born here.
Hidden Valley.
Where the taste of Ranch was born.
Hidden Valley
Hidden Valley
THE ORIGINAL
Ranch

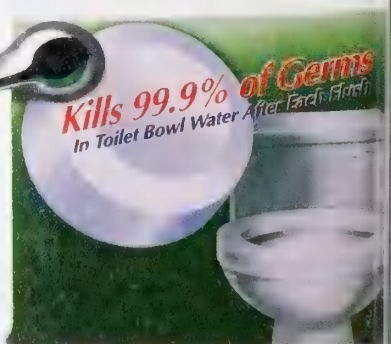
Everyone who wants to clean your toilet every day raise your hand.



CLOROX®
AUTOMATIC TOILET BOWL CLEANER

Everyone else, just flush.

Clorox® Automatic helps prevent toilet ring every time you flush, to leave the bowl sparkling clean and white. Just the kind of power you'd expect from a Clorox product.



Continued from page 38

"You? You got what was left over."

"But that's what I always wanted."

Joany shrugged. "Good thing. Now come on, it's getting late."

I took one last look at the floral riot in these small, instantly familiar rooms. I breathed in that dry old atticky smell, and ran my fingers over the dark woodwork, its surface crazed, like ours.

So here we were, two sisters in middle age, but not so very different from the girls in the Christmas photos wearing matching sister dresses, Joany's collar nicely flat, her thick braids perfectly neat, her smile reserved, responsible, even a little worried. I'm the other one, fidgety-looking, with crooked, skinny pigtails, and a buck-toothed grin. Joan was the good girl, the pretty one, the daughter who did what she was expected to do. I was the naughty one, secretive, sneaky (the candy pill theft was only the beginning). I knew how to avoid washing the dishes by disappearing into the bathroom with my library book, how to make up stories to explain why I came home late. I hope Joany did get what she wanted, because I knew that I got away with murder.

"Come on, Sally," called Joany, up the stairwell, "or you'll be home late." I knew she was right, said a silent goodbye to this good, solid house, and ran downstairs. We put on our coats and waved to the carpenters who leaned over the banister, banjo music spilling down.

"Good-bye, Mrs. Wickersham," they called. And then, "Good-bye, Sally." Joany and I looked at each other and laughed.

By the time I turned down our dirt road, it was dark. I went in through the shed, wondering if the children had done their chores. Andrew and Natty were supposed to bring in the ponies and bed them down, Alexander was supposed to lock up the chickens, and Sarah, the eldest, the only girl, was in charge of keeping the boys from killing each other or themselves. I could see that the chicken coop was shut tight, and when I entered the shed, there were Bucky and Snowball, with fresh hay and buckets of still steaming water. The ponies, their coats as thick as the one I wore, snuffled up the last of their grain, and then reached out and snuffled me. I gave them an extra handful of oats, opened the kitchen door, and crossed over into a crowded confusion of wet boots and mittens, children and dogs, and the smell of cocoa.

Weary and so glad to be home, I hugged the children, put the kettle on to boil and hung up my new coat, brushing off a twist of hay that clung to the sleeve. The sink held a jumble of spoons and mugs and it was nearly time for Upton to get home from work in Boston, nearly time for supper. I leaned against the sink and let the dishpan fill while the children asked me all at once about my visit.

"Is Aunt Joany's house big?"

"Is it nice?"

"Is it old, like this one?"

Warm soapsuds glistened and burst gently on my arms, and I felt Alice, our overweight black Lab, lean comfortably against my legs before ambling off to her dish.

"It's big, and old. And not one bit like this one. But yes, it is nice." I closed my eyes and thought of all those enormous rooms. And all those enormous changes, too. "In fact, I think Aunt Joany got exactly the house she wanted." The teakettle began to whistle, puffs of steam rising to the ceiling where I saw the familiar hairline cracks surfacing again. The cat twined herself between my feet, and the children watched me, briefly quiet. "And you know what?" I said. "So did I." ■

Sally Ryder Brady's two nonfiction books about Christmas were published by Yankee Books/Rodale Press. She and her husband live in Vermont, where she leads writing workshops and is finishing a novel. Her previous Thoughts of Home, "Seeing It Through," appeared in July 1996.

House Beautiful is pleased to announce the publication of a paperback edition of Thoughts of Home: Reflections on Families, Houses, and Homelands, *a collection of essays from this column. (Hearst Books, $14.95, at bookstores.)*

Highlights

special opportunities, promotions, and advertising

Calendar of Events

Westweek Festival 2000
The Pacific Design Center
8687 Melrose Avenue
Los Angeles, CA

Trade Days: March 29-30, 2000
Student Day: March 31, 2000

Visit the PDC for Westweek 2000 and enjoy keynote speakers, showroom programs, breakfast conversations and more!
Call 310-657-0800 for more information.
Also on site, is the all new 2001 Chrysler PT Cruiser. Introduced to the press last year, its breakthrough design has since received accolades from around the world.
PT Cruiser's combination of retro cues and contemporary design teamed with an imaginative interior make it an extraordinary addition to the Pacific Design Center and Westweek event.

Garden Design Symposium
Meadow Brook Hall
Rochester, Michigan

April 19, 2000
9:00 am to 3:00 pm

Dodge and *House Beautiful* are sponsoring a day in the garden on April 19th in Rochester, Michigan. *House Beautiful*'s Garden Editor, Betsy Hunter and Antique English Gardening Experts, Craig Bergman and James Grigsby will be offering expert advice at this symposium to benefit the preservation of the Meadow Brook Hall Gardens. For ticket information, please call 248-370-3140.

VOLUME CONTROL

Antiquarian tomes apart, we treat our books with little respect. Here's how to do the right thing by your personal library

By Sally Clark

The transparent polyester-film covers that New York book dealer Kinsey Marable puts on every volume he sells are permanent fixtures. They do not constitute a decorating faux pas, like leaving the cellophane on new lampshades. If that were true, such taste makers as David Anthony Easton, David Kleinberg, and Richard Keith Langham would not hire Marable to stock libraries for their clients, commissions that often result in shelf upon shelf of spines neatly sheathed in crystal-clear jackets.

Marable does not specialize in antiquarian collections of rare tomes but in "living libraries" filled with frequently consulted hardbound books published within the last 100 years. This is the kind of library most of us own, and it is worth taking a few pointers on the care of such books.

The polyester film simply protects a book's original dust jacket from environmental grime, the natural oil on readers' hands, and the rips and tears of everyday use. Maintaining the colorful, handsomely designed covers of books on art, architecture, style, decorating, and gardening—Marable's stock in trade—is an aesthetic concern anyone can understand. But Marable's other reason for safeguarding paper jackets may not be so apparent to the average book lover: "Where fine 20th-century books are concerned," he explains, "the condition of the original dust jacket *constitutes* the value of the book."

A sizable library of such volumes it is an asset well worth caring for properly. Not only are new books expensive, but many titles published in recent decades and now out of print have become astonishingly valuable. That is because the general rise in the collecting market has given a boost to vintage books, says Helaine Fendelman of Fendelman Gallery in Dobbs Ferry, New York, antiquarian dealers specializing in illustrated books. "With the nostalgia boom," she adds, "people may discover that books they bought decades ago have become highly desirable collectibles."

Nostalgia surely explains the sudden cult-classic status of *A Wonderful Time*, an oversize glossy volume filled with Slim Aarons's photographs of socialites and celebrities of the 1950s and '60s. Published in 1974 at $35, today copies in good condition can go for $700 and up, says Marable. "*With* the jacket." Important works in special-interest areas, from antiques to yacht-design, are also becoming pricey. A fine first-edition copy of Dick Francis's 1962 debut thriller, *Dead Cert*, is worth $7,500, says Otto Penzler of the Mysterious Book Shop in New York City. "But," he adds, "a copy without the jacket is only worth $50."

Of course, the jacket is not the only part of a book subject to wear and tear. Knowing how a hardback is constructed helps in understanding its vulnerabilities. A book's pages are sandwiched between front and back caseboards made of a heavy cardboard. The spine is attached to the caseboards by heavy paper joints. Repeated opening and closing weakens the spine and joints, which are the elements that tend to break, split, and disintegrate first.

Cost-cutting measures adopted by many modern publishers often result in books that fall apart more quickly than those made thirty years ago. Traditionally pages were sewn in sections, called signatures, then stitched together. "Today a lot of hardbound books are being produced like paperbacks," says Santa Fe book restorer and binder Wilton Wiggins, which means pages are glued rather than stitched. Consequently some of the new oversize art books "jump right out" of the caseboards after only a few uses, notes Mindy Dubansky, associate >





Outsmart the Weather!

With a SunSetter® Retractable Awning, you can choose full sun, partial shade or total protection from rain or sun...

Now get three times the use of your deck with the adjustable, affordable SunSetter Awning. It makes your deck or patio like an additional room on your house! Lets you enjoy your deck or patio rain or shine. Protects your family, guests and patio furniture from rain, harsh sun and harmful UV rays far better than a tippy patio umbrella. Adds to the beauty and value of your home. Expertly crafted in America for years of maintenance-free enjoyment.

- **Save with factory-direct pricing**
- **Superb quality – 5 year warranty**
- **100% waterproof fabric**
- **Installs over any kind of siding**
- **Retracts flat against the house**
- **No need to take it down in winter**



FREE VIDEO!

and Complete Information

90-Day No-Risk Home Trial

SunSetter®

The Retractable Patio & Deck Awning

Call Toll Free: 1-800-876-8060

24 hours a day/7 days a week Ext. 6864

Fax 781-321-8650. Or mail this coupon today.

☑ **YES**, please rush me my FREE video, plus FREE information on SunSetter Awnings, including your factory-direct pricing and special limited-time savings.

Name_____

Address_____

_____

City_____ State_____ Zip_____

JIL Industries, Dept.6864, 184 Charles Street, Malden, MA 02148

NEW MOTORIZED MODEL NOW AVAILABLE!

museum librarian for preservation at the Metropolitan Museum of Art. The crackling noise that erupts when a new book is first opened may signal that it is probably adhesive-bound, an industry euphemism for held together by glue. To preserve such books, professional libraries often have their bindings commercially rebound, a strategy worth considering for frequently consulted large-format books in a personal library. Otherwise, warns Dubansky, an adhesive-bound book should never be opened flat.

"Careless handling is the greatest cause of book damage," says Carolyn Chadwick, who runs her own bindery studio in Manhattan. Even the way most people pull a book off a shelf—crooking a finger under the top of the spine and pulling—may cause damage. "That can tear or split the spine of an old book," says Chadwick, "and tear off the dust cover of a new one." A better method, she suggests, is to push back the volumes on either side, grasp the book half-way down by its front and back caseboards, and pull. This technique is easier if the books are not tightly packed.

Supporting the spine of a book while holding it open also helps maintain its condition, says Ann Brockschmidt of Archivia, a New York shop specializing in decorative arts books. Resting a large, frequently consulted book such as a dictionary on a steady surface—be it a table or lectern—provides even weight distribution and keeps pressure off the spine.

Hardbound books also need to be stored correctly. Ideally, they should be in a temperate, well ventilated environment. "Cool and dry is best," says Carolyn Chadwick, and keep them away from direct sources of heat, such as radiators and fireplaces. Books should always be kept out of direct sunlight, which fades them. While polyester-film covers do not block sunlight, windows can be fitted with film designed to eliminate the ultraviolet light that is as damaging to books as it is to human skin. To combat the winter problem of drying indoor heat, use a humidifier suggests Eric Holzenberg, director and librarian at New York's Grolier Club, an institution dedicated to the book arts. Set the humidity at about 50 percent. "Generally, what's comfortable for you is comfortable for your books," says Holzenberg.

Open shelves that allow air to circulate are best for modern hardbound books. Old-fashioned glass-front bookcases are beautiful, but in some environments they may become humidity traps and promote the growth of mildew on their contents. Professional libraries use metal shelves painted with inert archival paint. "Wood is frowned on," says Holzenberg, "since it's prone to invasion by insects, and some types of wood, like oak, give off gases that can hasten book deterioration."

For the average residential library, however, wood is still a good shelving choice, as long as it's smooth, to avoid unnecessary wear on the books. A shelf's span should be short enough to prevent sagging—"No more than two feet," suggests Holzenberg—and its depth "not less than 14 inches, to prevent overhang," according to Raymond Cuminale of the Palm Beach and New York firm R. Scott Lalley, who has designed some half-dozen residential libraries recently.

Once on the shelf, books should stand at attention. "Don't let them lean haphazardly against each other," warns Archivia's Ann Brockschmidt. "They may become permanently lopsided." And shelve books of similar height together to create a system of mutual support. Oversize volumes may be stacked horizontally, as long as they do not hang over the shelf's edge.

A fragile or valuable book deserves special treatment: its own box. (Slip cases are something of a compromise since they do not always protect a book's vulnerable spine.) Ready-made book boxes, produced in pearl-gray binder board come in an array of sizes and cost as little as $6 each. Custom-made boxes, like the exquisite ones Carolyn Chadwick makes by hand in her New York City studio, offer a luxurious decorative touch. Lined with handmade paper, they are bound in Japanese cloth or leather.

Repairing books is best left to a professional book restorer. "It is delicate surgery," says Wilton Wiggins, who operates with scalpels and dental tools to rescue damaged books at Twelfth Night West, the Santa Fe studio he runs with his partner, Douglas Lee. Common problems are loose spines, unattached caseboards—"The front one always goes first"—and frayed corners.

However, it is possible to perform some minor repairs—very carefully—yourself. Small paper tears can be fixed with self-adhesive Filmoplast tape, and the German-made Wishab eraser, which is scarcely abrasive, is suitable for removing pencil marks from book pages.

There is one area of library care that challenges even the most fastidious book owner: people who borrow books and somehow forget to return them. Personalizing each volume with a printed paper bookplate prominently displayed on the front end paper may discourage this, but not always. "I'm amazed at the number of clients who need a second copy of *A Wonderful Time* because someone has gone off with their original copy," says Kinsey Marable, who has his own way of coping with absent-minded book-borrowing guests: "I don't invite them back." ■

BOUND TO PLEASE

Ocker & Trapp Library Bindery, Emerson, New Jersey, rebinds new adhesive-bound books to extend their life. Also does restoration work. Call 800-253-0262

Carolyn Chadwick, New York, custom-binds in Japanese cloth and leather, and custom-makes book boxes. Call 212-727-8842

Wilton Wiggins, Twelfth Night West studio, Santa Fe, repairs damaged books. Prices start at about $100 per book. Call 505-466-9015

Demco (800-356-1200); **Broadart** (888-820-4377); and **Talas** (212-219-0770 or www.talasonline.com), mail order-suppliers of polyester-film covers, ready-made book boxes, etc.

At Home with Books, Estelle Ellis, et al (1995, Random House) contains good advice on book care.



"HOW CAN I POSSIBLY PROTECT MY FAMILY FROM BACTERIA 24 HOURS A DAY?"

HELP IS ON THE WAY.

New Clorox® Disinfecting Spray helps protect your family against 99.9% of bacteria* for up to 24 hours even when surfaces like doorknobs and toilet handles are touched repeatedly and re-contaminated.

Unfortunately, Lysol Disinfectant Spray's** protection fades when surfaces are touched.

You can't possibly be there for your family every second of every day.

But now you have a choice. Protection that fades when touched, or New Clorox Disinfecting Spray, which helps protect for up to 24 hours.

Seems like an easy decision.

*...coli, Staph, Salmonella and Klebsiella pneumoniae.

**Lysol is a registered trademark of Reckitt & Colman Inc.

©1999 The Clorox Co.



Does your shower feel this fresh even though you never clean it?



New feeling. New bottle.
A new reason to step into a fresh shower every day.

Continued from page 70

grandmother, will embark this year on another book of natives—shrubs and vines—for which he continues to scour the continent: mountains, deserts, and steppes, the Great Plains, and deciduous woodlands. The environmental news he brings back is not always good.

Wildflowers' natural habitats are in serious trouble in our land of sprawling suburbs, altered water tables, polluted air, rampant invasives, and general indifference. A quarter of all known North American plant species—60,000 of 250,000—will vanish from the continent over the next fifty years if the present rate of extinction continues.

William Brumback, the society's conservation director, likes to paraphrase the respected prairie conservationist Aldo Leopold: "The first step in intelligent tinkering is to save all the parts. How many species can we afford to lose and still keep our ecosystems functioning?" Brumback has compiled a list of more than 400 plants in New England that demand protection if they are to survive the next decade.

He is also galvanizing well-trained volunteers to monitor threatened plant populations. Research and conservation plans include augmentations of declining species in their native habitats, such as the tiny yellow rose cousin, Robbins' cinquefoil (*Potentilla robbinsiana*) to its alpine refuge on Mt. Washington in New Hampshire, where it had been largely snuffed out by hikers' boots. Long gone from Maine, the pretty blue spiked wild lupine (*Lupinus perennis*) is being carefully transplanted to the sunny, sandy locations it loves.

In late spring, I joined a group of New England Wild Flower Society volunteers for a plant-monitoring trip to Plainfield, New Hampshire, to visit a habitat designated by that state as suitable for ecological research. To me, the shady stretch of road where we parked looked like any other dirt roller coaster where a ski might have flown off my car rack a few months earlier. To the right, the land dipped to a river, just out of sight. To the left, water dripped lazily from a steep embankment above us onto moss-sheathed rocks that eventually collected the flow and tunneled it under the road. Bright dappled sun filtered insistently through the tree cover. The air was warm, leaves were uncurling, and the black flies had blood on their minds.

Swathed in kerchiefs soaked in bug dope and wearing prick-proof garden gloves, our troop of seven set off along the road carrying trash bags. But not for discarded Dunkin' Donuts cups. We would do battle with the dark-green vegetation sporting a lather of tiny blossoms that flanked the roadside and penetrated the woods—garlic mustard (*Alliaria petiolata*). The pesky invader from Europe sets seed at an alarming rate, eventually strangling all neighboring natives.

And what natives there turned out to be. Stepping delicately so as not to crush a fern or flatten a trout lily (*Erythronium americanum*), three of us scrambled gingerly up the wooded hillside which is, in fact, a rare limestone outcropping. All the plants in this rich and unusual community are lime-loving—alkaline soil their favorite cup of tea.

So rare were our finds, it hardly mattered that some were not in bloom. But I'll be back next spring to see the spectacular orchis (*Orchis spectabilis*) in its glory, a magenta flower hovering above a long white lower lip; the trim little sharp-lobed hepaticas (*Hepatica acutiloba*) in shades of blue and pink; the elusive squirrel corn (*Dicentra canadensis*), a miniature bleeding heart with white flowers. We drove home not only with visions of frothy foamflower (*Tiarella cordifolia*) and adorable bird's-foot violets in our heads but also with worries that new construction in the fields above the embankment could interfere with the seepage of sweet water this delicate plant colony depends on.

Edward O. Wilson, the great naturalist, writes about "the hemorrhaging of biological wealth," and summons us to take part in the restoration of natural environments, "reweaving the wondrous diversity of life that still surrounds us." Cullina encourages us to do it in our own backyards. Let's all plant a wildflower. ■



Designing your dream kitchen begins at homeportfolio.com

Visit HomePortfolio.com in April to browse the sleek modern styles of GE's Profile Performance Series.™ Clip ideas into your online portfolio, find the nearest showroom or buy online. With thousands of the world's best home design products, we are the ultimate resource for home design.

homeportfolio.com

House Beautiful

MARKETPLACE

CLASSIFIED

BRASS BEDS -IRON BEDS

BRASS AND IRON BED SALE! Buy factory direct and save 50% on romantic solid brass and iron beds. Once-in-a-lifetime savings! Lay-away and payment plans. FREE color catalog. BRASS BED SHOPPE, 12421HB Cedar Road, Cleveland Heights, OH 44106. 216-229-4900. www.brassbedshoppe.com

FURNITURE

50% FURNITURE DISCOUNTS, 500 FINEST BRANDS. In-home Delivery since 1933. CHERRY HILL FURNITURE 1-800-666-0933 or http://www.cherryhillfurn.com brochures. 1-800-888-0933 quotes.

1-800-965-4077 **ATLANTIC FURNITURE** Has Lowest Prices On Brand Names For Home & Office Furnishings. Free Brochure.

CAROLINA FURNITURE WORLDWIDE**** Save up to 60% on major brands. White Glove express delivery. Call 1(800)714-4448 For Immediate Quotes. After 6:00pm EST & Saturday: 1(800)369-9868.

KOCH ORIGINAL BAKER'S RACK, With Wine Racks, Wood & Glass Shelves, Storage Units. Many Models To Choose From. Available At Better Home Furnishing Stores or call 800-457-3757 Ext. 101. **www.koch-originals.com**

LIGHTING

GOLDEN VALLEY LIGHTING. Savings to 50%. **www.gvlight.com** : 800-735-3377 dept. 590 for catalog, $5.00 refundable. Call with manufacturer and model for quotes. FREE delivery on catalog orders.

CARPETING - FLOORING

AT MICHAELS CARPET in Dalton, Georgia we have a full line of **WEAR-DATED** carpet styles and colors, plus a large variety of Hardwoods, Vinyls, and Rugs. We ship anywhere. Call for Free samples. 800-375-9509.

ACCESS CARPET. All Brands. Hardwood, Vinyl & Carpet. 1,000 Colors. Lowest Prices. 12' & 15' Widths. Free Samples. Call Today! 1-800-848-7747 Ext. #84. www.dalton.net/access/

CARPET, VINYL, AND HARDWOOD FLOORING at True Wholesale Prices. Call CARPET EXPRESS "America's Floor Store" **1-800-922-5582.** Located Dalton, GA.

GEORGIA CARPET INDUSTRIES - Three warehouses, over a million yards of carpet, vinyl, wood, laminates. Never undersold, free samples 1-800-803-5430 ext. 800. **www.georgiacarpet.com**

1-800-789-9RUG. All Major Brands. 5% Over Cost. Don't Pay Retail. American Carpet Brokers.

1-800-338-6124 ext. 52. **CARPET, VINYL, RUGS,** Wood. For 25 years. The Best Brands. The Lowest Prices. **WEST CARPET INDUSTRIES** Dalton, GA.

FABRICS

FABRICS - SOUTHERN DESIGN CONCEPTS - Discount source for many designer fabrics and wall coverings. Never undersold. Fabrics by manufacturer, pattern, and color. 800-245-

VICTORIAN L & MORE

VICTORIAN SCREEN DOORS, In raised panel doors. Custom made CRAFTED of solid wood. Yesteryear's Factory Direct 1-800-787-2001.

To place an ad call: **1-800-324-4589** or wr Gleason, 512 W. Burlington Ave., La Grang

Here is a list of products and other resources for this month's features. All prices are approximate suggested retail. The following symbols will help you identify the type of service provided: (R) Retail store; (T) Trade only. Merchandise coded (T) can be ordered through decorators or the decorating department of your local home-furnishings store. (COM) Customer's Own Material; (MO) Mail Order; (M) Contact manufacturer or distributor.

SPACE LIMITATIONS PREVENT SOURCING OF ALL ITEMS SHOWN. SOME ITEMS NOT MENTIONED ARE FROM OWNER'S COLLECTION.

COVER For more details, see Reader Information for "Perfectionists at Play," page 106. *Designer*: **Diamond Baratta Design.**

56 ORGANIZATION MAN *Designer*: **S. Russell Groves**, 270 Lafayette St., Ste. 502, New York 10012; 212-966-6210.

58 BOHEMIAN LUXE *Shop the Look. National*: **Pier 1 Imports** (R); 800-245-4595. **Anthropologie** (R, MO); 800-309-2500, www.anthropologie.com. *New York*: **Shanghai Tang** (R), 714 Madison Ave., New York 10021; 212-337-8071, 77 West Houston, New York 10012; 212-614-9550. **Takashimaya** (R), 693 Fifth Ave., New York 10022; 212-350-0100. **ABC Carpet & Home** (R), 888 Broadway, New York 10003; 212-473-3000. **Craft Caravan** (R), 63 Greene St., New York 10012; 212-431-6669. **Sarajo** (R), 130 Greene St., New York 10012; 212-966-6156; fax: 212-274-0462. **Coconut Company** (R), 131 Greene St., New York 10012; 212-539-1940. **J. Garvin Mecking, Inc.** (R), 72 E. 11 St., New York 10003; 212-677-4316; fax: 212-677-4141. *San Francisco*: **Nest** (R), 2300 Fillmore, San Francisco, CA 94115; 415-292-6199. **Maison d'Etre** (R), 92 South Park, San Francisco, CA 94107; 415-357-1747. **Tail of the Yak** (R), 2632 Ashby Ave., Berkeley, CA 94705; 510-841-9891. *Los Angeles*: **Algabar** (R), 920 N. La Cienega, Los Angeles, CA 90069; 310-360-3500. **Ren** (R), 5658 W. Third St., Los Angeles, CA 90036; 323-930-9024. **Blackman-Cruz** (R), 800 N. La Cienega, Los Angeles, CA 90069; 310-657-9228. **Waldo Collection** (R), 620 N. Almont Dr., Los Angeles, CA 90069; 310-278-5786. **American Rag Maison et Café** (R), 148 S. La Brea Ave., Los Angeles, CA 90036; 323-935-3157.

74 AN IRISH EYE **Sequana** (R), 64 Avenue de la Motte Picquet, Paris, France 75015; 33-01-45-66-58-40; 33-01-45-67-99-81. E-mail: sequana@wanadoo.fr.

75 STIRRING THE INGREDIENTS *Designer*: **Connie Thompson**, Decorating Den Interiors; 800-DECDENS, ext. 2022; www.decoratingden.com

81 BOSTON AT HIS FEET *Pages 98 to 105. Designer*: **Celeste Cooper** for Repertoire (R,T), 114 Boylston St., Boston, MA 02116, 617-426-3865; *Living room*: **Carpet**, custom—Stark (M); 617-357-5525; **Cocktail table**, Tier Modernist—City Studio (T); 323-658-6354. **Lounge chairs,** Kalfa by Christian Liaigre through—Holly Hunt (T); 212-755-6555. **Lounge chair fabric**, Kobe Basket in Linen-Seal—J. Robert Scott (T); 310-680-4300. **Occasional tables**, medium pyramid—Leavitt & Weaver (T); 617-574-9292. **Lamp**, Berenice by Luceplan—through Repertoire, see above. **Occasional chairs**, Rockefeller, Mattaliano through—Holly Hunt, see above. **Occasional chair fabric**, Angorra Mohair in Wet Cement—J.Robert Scott, see above. **Tray**, Romeo Sozzi for Repertoire, see above; **outdoor chairs**, Highframe, Alias for—Repertoire, see above. *Master bedroom*, **Carpet**, custom—Stark, see above. **Ottoman**, Taboret—Leavitt & Weaver, see above. **Painting**, Mark Luyten—Barbara Krakow Gallery (R,T), 10 Newbury St., Boston, MA 02116; 617-262-4490. **Occasional table**, Nagato, Promemoria for Repertoire, see above. **Drapery fabric**, Wool Challis Grid in Smoke—J. Robert Scott, see above. *Bathroom*: **Whirlpool**—Kohler (M); 800-4KOHLER. **Shades**, Athey—Finelines (T); 978-977-7357. *Dining room*: **Table**, Romeo Sozzi for—Repertoire, see above. **Chairs**, Dunbar—Wyeth (R,T), 151 Franklin St., New York 10013; 212-925-5278. **Chandelier**, Paris—Holly Hunt, see above. **Oven**—Gaggenau (M); 800-828-9165. **Refrigerator**—Sub-Zero (M); 800-222-7820. **Sink**—Franke (M); 800-626-5771. *Study*: **Day bed**, Dag, Christian Liaigre for Holly Hunt, see above. **Lamp**, Techno Lumen through Repertoire, see above.

106 PERFECTIONISTS AT PLAY *Pages 106 to 113. Designers*: **William Diamond** and **Anthony Baratta**, Diamond Baratta Design, 270 Lafayette St., New York 10012; 212-966-8892. Unless otherwise noted, all furnishings are custom designs by Diamond Baratta Design. *Living room*: **Bergère fabric**, #H007960009—Old World Weavers (T); 212-355-7186; *Dining Room*: **Lanterns**—Charles Edwards, London, 011-44-171-736-8490. **Hurricanes**—James Grafstein (T); 212-754-1290. **Painting**, Louis Dodd—Fischbach Gallery (R), 24 W. 57 St., New York 10019; 212-759-2349. *Kitchen*: **Tiles**, custom—Country Floors (T); 212-627-8300. **Pot rack**—Ann-Morris Antiques (R,T), 239 E. 69 St., New York 10022; 212-755-3308. **Stove**—Viking Range (M); 800-467-2643. *Entry foyer*: **Wall covering**, linen—Nobar Fabrics (T); 800-645-8501. *Library*: **Rug**, Custom Basket Woven—A.M. Collections (T); 212-625-2616. **Sconces**, Regent Swing Arm—Ann Morris (T); see above. *Master bath*: **Sconces**—Paul Ferrante (R,T), 8464 Melrose Place, Los Angeles, CA 90069; 323-653-4142. **Swing-arm sconces**—Ann Morris, see above. **Faucet**, #ETTB93—Waterworks (R), 475 Broome St., New York 10013; 212-274-8800. **Chair fabric**, #1-6002—Brunschwig & Fils, 979 Third Ave., New York 10022; 800-538-2008. **Rug**, Roman (T); 718-706-7000.

114 MAESTRO *Pages 114 to 119. Designer*: **Vico Magistretti**, Corso Magenta, 20, Milan 20122, Italy; 011-39-02-76002964; fax: 011-39-02-772940. *Library*: **Bookcase**, Nuvola Rossa—Cassina, 155 E. 56 St., New York 10022; 800-770-3568. **Chair**, Maui—Kartell, 45 Greene St., New York, 10013; 212-966-6665. *Living room*: **Lamp**, Atollo—O-Luce (R), through Lee's Studio (R,T), 220 W. 57 St., New York 10019; 212-247-0110. **Sofa bed**, Bart—Flou, through Domus Design Collection (R), 181 Madison Ave., New York 10016; 212-685-0800. **Sofa**, Tuareg—De Padova, through Current (R), 629 Western Ave., Seattle, WA 98104; 206-622-2433. *Study*: **Table**, Vidun, **Chair**, Marocca—De Padova, see above. **Armless chair**, Arne Jacobsen—Fritz Hansen, through Knoll (R,T), 105 Wooster St., New York 10012; 212-343-4000. *Dining room*: **Suspension lamp**, Alzaia—Fontana Arte (R), 8801 Beverly Blvd., Los Angeles, CA 90048; 310-247-9933. **Table and chairs**, Vico—Fritz Hansen, see above. *Kitchen*: **Lamp**, Sonora—O-Luce, see above. **Kitchen/Cabinet system**, Dama—Schiffini, through Newbury Kitchens and Baths (R), 174 Newbury St., Boston, MA 02116; 617-247-1234. *Bedroom*: **Bed**, Andrej, **side table**—Flou, see above.

120 SOFT-FOCUS MODERN *Pages 120 to 125.* Unless otherwise noted, all items are from Aero Ltd. (R,T), 132 Spring St., New York 10012; 212-966-1500. **Vase**—Jonathan Adler, 465 Broome St., New York 10013; 212-941-8950. **Sheets and pillowcases**—(Area); 212-924-7084.

134 WILLIAMSBURG GETS COMFY *Pages 134 to 139.* **Refreshment server,** #8000-42, 39" h., 37" w., 19" d., $675; **Draper cane back armchair** #527-75, 25" 38" h., w., 22" d.,$525; **Dinwiddie sofa** #1400-03, 32" h., 87" w., 38" d., $1,200; **Cole book scatter table,** #8003-25, 27" h., 21" w., 21" d., $400; **Legacy round table** #527-54, 60" dia., 29" h., $2,199;—The Lane Co. (M); 800-750-LANE. **Upholstery on sofa,** Ivy League in canvas, $27/yd.; **upholstery on chair seats,** Men's Club in indigo, $27/yd.; **upholstery on ottoman and pillow,** Tuckahoe in yellow, $32/yd.; **pillow fabric,** Tidewater Resist in yellow, $32/yd.—Waverly (M); 800-423-5881. **Wall color,** paint #HC-12—Benjamin Moore (M); 800-672-4686. **Tole teapot,** $2,500; **decanters,** $295/ea.; **white vases and jar,** $1,200/ea.; **bone lamp** $750; **glass hurricane,** $295—John Rosselli International (R), 523 E. 73 St., New York 10021; 212-772-2137. *Kitchen*: **King's Arm's chairs** #527-70, 40" h.,22" w. 23" d., $399; **Legacy oval-back side chair** #527-72, 39" h., 20" w. 22" d., $520; **Legacy round table** #527-54, 60"dia., 29" h., $2199—The Lane Co., see above. **Chair skirts,** Providence check in indigo, $37/yd.; **table skirt,** Tidewater Resist in indigo, $32/yd.; **chair seats,** Tuckahoe in indigo, $32/yd.; **window shade,** Oriental Toile in indigo, $35/yd.—Waverly, see above. **Platters** on wall, $300–$2,100/ea.; **straight neck jar,** $180; **tall vase,** $3,000; **blue and white Hawthorne covered jar,** $1,800—John Rosselli International, see above. **Small blue willow platter** on wall, $295; **milk pitcher,** $95—Millbrook Antiques Mall (R), Franklin Ave., Millbrook, NY 12545; 914-677-9311. **Queen's Plain dinnerware** #518696, $55/5-pc. setting; **Baluster wine goblet** $30/ea.; **Ludwell water goblet,** $30/4-pc.; **Teardrop champagne** #418319, $34/ea.; **Cannonade stainless flatware,** #758201, $325/40/pc.; **Blue Geranium dinnerware** in cabinet #631218, $52/5-pc. setting—The Colonial Williamsburg Foundation (M); 800-446-9240; *Web site*: www.colonialwilliamsburg.org. **Cordova kitchen towels,** $5/ea.—ABC Carpet & Home (R), 888 Broadway, New York 10003; 212-473-3000. *Bedroom*: **American Spirit bed** in antique black #528-27, 63" h., 68" w., 91" d., $1999; **Compass Rose tall chest** #527-11, 66" h., 42" w., 22" d., $2,199; **King's Arm's chair** #527-70, 40" h., 22" w., 23" d., $399—The Lane Co., see above. **Slipcover on chair,** Wetherburn in colonial red, $30/yd.; **mattress cover,** Providence Check in colonial red, $37/yd.; **duvet cover,** Pine Point in color linen, $40/yd.—Waverly, see above. **Irish Wall color,** HC-21—Benjamin Moore Paints, see above. **Irish linen curtains,** 116" w., 84" l., $195/pr—Garnet Hill (R); 800-622-6216. **Wood rabbit,** $900; **Portuguese head,** $2,100; **tole clock,** $2,400—John Rosselli International, see above. **Camille linen with embroidery bedding:** flat sheet, $625/queen; fitted sheet, $625/queen; standard pillowcases, $500/pr.; **Hollyberry cashmere throw blanket** in red, $1,000; **Monique standard shams** $190/pr.—Ralph Lauren Home Collection (R); 212-606-2100.

140 DESERT WISE *Pages 140 to 145. Architects*: **Tod Williams, Billie Tsien, and Assoc.,** 222 Central Park S., New York 10019; 212-582-2385. *Project architect*: Betty Chen. *Landscape architect*: Christy TenEyck; 605-997-5284. *Contractor*: G.M. Hunt Builders, 7017 E. Bellavista Dr., Cave Creek, AZ 85331; 602-264-1912. *Structural engineer*: Rudow & Berry, 4110 N. Scottsdale Rd., #324, Scottsdale, AZ 85251; 480-946-8171. **House size:** 3,500 sq. ft. **Lot size:** 1 acre. *Interior materials*: **Windows sliding doors**—Western Insulated Glass (R); 602-268-1300. **Cabinets,** custom—Integra Cabinets (R,T); 480-921-0550. **Fireplace,** Uba Tuba stone mantel—Old World Tile & Marble Co. (R,T); 480-483-0608. *Dining room*: **Cab chairs**, designed by Mario Bellini—Cassina (R,T), 155 E. 56 St., New York 10022; 800-770-3568. **LC6 table,** designed by Le Corbusier and Charlotte Perriand—Cassina, see above. *Living room*: **Florence Knoll sofa, chair, coffee table**—Knoll (R, T), 105 Wooster St., New York 10012; 212-343-4000. **Sofa, chair fabric**, Hanover in woden—Anzea (T); 877-862-6932. **Pair of Maralunga chairs** designed by Vico Magistretti—Cassina, see above. **Webbed pension chair**, 406W, designed by Alvar Aalto—ICF Group (R,T) 800-237-1625. **Light sculpture,** 14A, by Isamu Noguchi—Akari Associates (R,T); 718-721-2308.

CORRECTION

In the Reader Information for Style Beat on page 40 of the October 1999 issue, the incorrect price for Milling Road's Asian stool was listed. The correct price is $795.

Beautiful Finds



AUTHENTIC RE-CREATED LIGHTING

Rejuvenation Lamp & Fixture Co. manufactures authentically recreated lighting for period houses and buildings. Known for authentic details and materials, all fixtures are finished and tailored to your specifications. Free 88 page lighting catalogue. Call 888-343-8548 or visit www.rejuvenation.com



BLINDS & WALLPAPER

Save up to 85 percent off national brand blinds, wallpaper borders, and fabric. Free UPS shipping within 48 hours, for a free blind and sample kit, call National Blind & Wallpaper at 800-477-8000.



THE CATALOG OF STYLE & INSPIRATION

The Ballard Design catalog offers distinctive furnishings, accents, lighting, artwork and rugs to inspire your own unique decorating style. Many exclusives. For a free catalog, call 800-284-5116, Code HB050.

STERLING SILVERWARE FOR SALE



Over 4,000 patterns of new and discounted flatware patterns at very affordable prices. China, crystal, and fine silver gift items also available. Call Silver Queen Inc. at 800-262-3134 for a free catalog. www.silverqueen.com



FINE FURNITURE

Village Furniture House offers savings of 30 to 60 percent. Choose from over 300 lines. Worldwide delivery. For more information call 704-938-9171.



OUTDOOR FURNITURE AT ITS BEST

Carolina Patio Warehouse has guaranteed the lowest price on all major brands of patio furniture. Up to 60 percent off the manufacturer's suggested retail prices. Immediate shipment available. For a free catalog, call 800-672-8466.

OUSE BEAUTIFUL® Volume 142, Number 4 (ISSN 0018-6422), is published monthly by Hearst Communications, Inc., 959 Eighth Ave., New York, NY 10019. rank A. Bennack, Jr., Pres. & Chief Executive Officer; Victor F. Ganzi, Executive V-Pres. & Chief Operating Officer; Jodi W. King, V-Pres. & Secretary; Ronald oerfler, V-Pres. & Chief Financial Officer. Hearst Magazines Div.: Cathleen Black, Pres.; George J. Green, Executive V-Pres.; Mark F. Miller, Executive V-Pres., en. Manager; Raymond J. Petersen, Executive V-Pres.; John A. Rohan, Jr., V-Pres. & Group Controller; © 2000 by Hearst Communications, Inc.; all rights eserved. The magazine is not responsible for unsolicited manuscripts; none will be returned unless accompanied by return postage and envelope. Address manscripts to The Editor, House Beautiful, 1700 Broadway, New York, NY 10019. Trademarks: House Beautiful, House Beautiful Building Manual, House Beautiful's Gardening and Outdoor Living, House Beautiful's Home Decorating, House Beautiful's Kitchens/Baths, House Beautiful's Home Remodeling, and Houses nd Plans. Trademarks are owned by Hearst Magazines Property, Inc. in U.S.A. and Hearst Communications, Inc. in Canada. Periodicals postage paid at New rk, NY, and additional mailing offices. Printed in the U.S.A. Postmaster: Send address changes to House Beautiful, P.O. Box 7174, Red Oak, Iowa 51591.

COUNTRY CURTAINS.

FREE Color Catalog
1-800-456-0321
Ask for Dept. 22600

Hundreds of styles, fabrics and colors to choose from... something for **every** style of home. More lengths and widths than you'll find almost anywhere. **Plus** matching bedding, lamps and accessories. Marvelous decorating solutions ...wonderfully affordable!

Country Curtains®
Dept. 22600 Stockbridge, MA 01262
www.sendcatalog.com (Dept. 22600)

Premier BLINDFACTORY®
Everything for windows at the *Guaranteed Lowest Prices!*
Call today for your FREE catalog
1-888-BLINDS-3
HunterDouglas Infinity
Factory Direct!
• up to 85% Off retail price
• FREE Shipping
• 24-Hour Shipping Available
www.premierblinds.com

SAVE UP TO 60%
CAROLINA FURNITURE DIRECT
CALL NOW FOR QUOTES OR MORE INFORMATION
1-800-838-7647

LEARN INTERIOR DECORATING AT HOME
Free Monthly Design Tips
WWW.SHEFFIELD.EDU
FREE CATALOG 800.451.7433
Name
Address
City/State/Zip
SHEFFIELD SCHOOL OF INTERIOR DESIGN
DEPT. HB400, 211 EAST 43RD STREET
NEW YORK, NY 10017

At Your Servic

An Index of Information Offered by Our Advertise

AUTOMOTIVE

1. BUICK PARK AVENUE
Welcome to Park Avenue by Buick — the power of understatement. For more information, and to receive your free catalog, check #1.

2. CHEVROLET MONTE CARLO
For more information regarding the "Sophisticated Performance" of Monte Carlo, check #2. Free.

3. ENVOY
For more information on the Envoy by GMC, check # 3. Free.

4. LEXUS
The Lexus Certified Pre-Owned Program. Owning a Lexus is closer than you think. To learn more about our ground-breaking warranty visit us as www.lexuscpo.com. Check #4. Free.

5. ON STAR
OnStar is an innovative service that offers drivers 24-hour assistance at the touch of a button. OnStar advisors are available to check on you if they receive a signal that your air bags have deployed. They'll offer directions if your're lost and contact roadside assistance is your stranded. For more information, check #5. Free.

HOME FURNISHINGS

6. ALEXANDER JULIAN AT HOME BY UNIVERSAL FURNITURE LIMITED
Make the weekend jealous...celebrate everyday. That's my motto. Why not start at home creating a new look with my latest furniture. It's casual. It's comfortable. Perfect for celebrating. Check #6 for your free literature.

7. BAKER FURNITURE
Baker's Upholstery Collection features a rich array of traditional and contemporary frame styles in historic reproductions, original designs by internationally recognized designers, and classic Baker designs. Unique fabrics, decorative treatments, finish options and premium cushion choices enhance the pieces that will last a lifetime. Check #7. $12.

8. BROYHILL
"Visions" a beautiful 24 page full-color decorating workbook from Broyhill offers an overview of decorating basics that can help you create a beautiful home environnment. "Every thirty seconds, someone buys Broyhill." Check # 8. $1.

9. CALIFORNIA CLOSETS
The more we live, the more stuff we accumulate. Every room holds memories that we've saved from life's journey. The places we put the stuff are as important as what goes in them. Call California Closets at 1-800-336-9175 for an in-home consultation. Check #9.

10. CHARLES P. ROGERS BRASS & IRON BEDS
Charles P. Rogers Brass & Iron Beds, Est. 1855. Original 19th and 20th century headboards, beds,canopy beds and daybeds are now available direct from America's oldest maker of brass and iron beds. Color catalog $1.50. Phone orders welcome. Check #10.

11. COURISTAN
Known throughout the industry for Power-loomed and Hand-made rugs, Couristan's collections range from novelty to natural textures. Our Power-loomed rugs come in a vibrant and diverse selection of colors, designs and patterns. Our Hand-mades are designed with extraordinary detail and elegance in unique motifs of traditional, oriental and open field rugs. Please [illegible] for our free transitional catalog.

12. DREXEL HERITAGE FURNISHINGS
The premier issue of "Images and Inspirations" offers countless ideas for distinctive home furnishings from Drexel Heritage. $5.00. Check #12.

13. GRANGE
Experience timeless quality. Fine French home furnishings for the bedroom, dining room and living room with upholstery and occasional pieces suited for today's style of living. Tomorrow's antiques. Check #13. $10.

14. HICKORY CHAIR COMPANY
Now we offer both convenience and beauty with our new Wood Products Catalog. Arranged by category, the entire breadth of Hickory Chair's classic textures, woods and styles, from elegant to casual, are easily accessed. Check #14. $16.00

15. INFINESSE FABRIC BY MICROFIBRES
We know what your furniture goes through. But nobody else has to. To receive additional information on Infinesse with the Dupont XtraLife warranty, check # 15. Free.

16. KARASTAN
Fashion is fleeting, unless it's Karastan. Our rugs and carpets lend distinctive presence to any decor. Send for a full-color brochure. Check #16. $3.

17. KINCAID FURNITURE
Kincaid Furniture... the world's largest maker of genuine solid wood furniture. Own tomorrow's heirlooms today from Kincaid. To order a "Welcome to Kincaid" catalogue call 1-800-242-1671.Check #17. $5.

18. KRAVET
Kravet has celebrated over 80 years of beautiful decorative fabrics and furnishings. Our company brochure explains the complete Kravet line of products including the licensed fabric collections. Check #18. $2.

19. LANEVENTURE
Weathermaster by Laneventure is ingeniously designed to give you the natural beauty of hand crafted wicker frames, hand dipped in a premium outdoor latex with a multi step finishing coat, to lock out the elements. Elegant living rain or shine. Check # 19. $5.

20. LARSON-JUHL
A great frame touches the entire room, adding elegance and personal style. For the best in custom frames ask your custom framer for the Craig Ponzio Collection by Larson-Juhl. For a free brochure check #20. Free.

21. LA-Z-BOY
For our free home furnishings kit including product information and decorating guide complete with planning grid and furniture templates, check #21. Free.

22. LIGNE ROSET
Distinctive understated furniture beautifully crafted in France. Ligne Roset offers versatile pieces by top European designers. Check #22 for a full color catalogue and experience the innovation and subtle luxury of Ligne Roset. $10.

23. MOHAWK CARPET
For the Mohawk dealer nearest you, or a free copy of Dixie Carter's "All About Carpet" Guide, check #23. Free.

24. RESTORATION HARDWARE
The perfect hammer. Your grandfather's desk. Cocktail napkins to drool over. And hundreds of other intriguing finds for your home. Check # 24 for your free catalog.

25. ROCHE-BOBOIS
The international collection of exclusive, contemporary furniture is presented in a new 16 page, full-color catalog. Exciting concepts in leather and fabric seating, wall systems, occasic tables, bedroom and dining room furniture, and accessories. Check #25. $10.

26. SERTA
We make the World's Best Mattress. Providing famous Perfe Sleeper comfort and support since 1931. Check #26. Free.

27. THOMASVILLE
Whatever your personal style, eclectic, traditional or casual, Thomasville's got exactly what you need to make yourself at home. For a free copy of Thomasville Magazine, check # 27

28. SEALY FURNITURE™
Sealty Furniture offers "The Essence of Style", 72-page, soft cover book on decorating with upholstered furniture. $11.95 includes shipping and handling. Call 1-888-732-5948 or ch # 28. $11.95.

KITCHEN & BATH

29. AMANA APPLIANCES
Amana Easy Reach refrigerators with the freezer on the bott puts the food you use most at eye level. Check #29. Free.

30. AMERICAN STANDARD
American Standard. Call 1-800-524-9797 ext.75 or visit www.americanstandard-us.com to receive your very own fr copy of "The Collection." American Standard's new 112-pa book of amazing products and ideas. Check #30 Free.

31. BOSCH
Built-In Cooking. Elegant European-inspired design. Easy to op controls and numerous features provide efficiency, convenie and world-class performance. The flush-to cabinet design give kitchen a true built-in appearance. Check #31 for a free bro

32. DELTA FAUCET
Delta Faucet is a leading manufacturer of stylish high-quality plumbing products. Our exclusive Brilliance™ polished brass finish never corrodes, tarnishes or discolors and is featured our polished brass faucets. For more information check #32

33. GROHE
Excellence in shower heads, kitchen and lavatory faucets, thermostatic and pressure balance valves for tub/shower installations. European styling, quality material and state-o art engineering is the hallmark of Grohe. Check # 33 or ca 630-582-7711. Free.

34. KENMORE
Our shiny metal boxes are filled with innovation, style and intelligence. Check out stainless-steel refrigerators, truly br dishwashers, lingerie-loving washing machines by Kenmor our new Kenmore Elite line. Check #34. Free.

35. KOHLER BATH & KITCHEN IDEAS
A complete set of full-color product catalogs covering bath and whirlpools, showers and lavatories, toilets, bidets, kitc and entertainment sinks, faucets and accessories. Please #35 for your catalog set. $8.

36. MARTEX
For a comprehensive guide to selecting and caring for your sheets and towels, or for the Martex retailer nearest you, p check #36. Free.

37. PLAIN & FANCY CUSTOM CABINETRY
From American Arts & Craft to the warmth of Provence, o 40-page catalog previews these cabinetry styles and man more... and all within a price range you can afford. Availat of the Mississippi. Dept. #HB400C. Visa/MC 800-447-90 Check #37. $ 12.00

For direct access to our advertisers call the following toll-free numbers or log-in to a web site address.

AUTOMOTIVE

Buick Park Avenue
1-800-4A-BUICK www.parkavenue.buick.com
Cadillac
1-800-333-4CAD www.cadillac.com
Chevy
1-800-950-2438 www.chevrolet.com/car
Chrysler Brand
1-800-CHRYSLER www.chryslercars.com
Dodge
www.4adodge.com
GMC- Envoy
1-888-ENVOY-4-U www.envoy.gmc.com
Jeep
1-800-925-JEEP www.jeep.com
Lexus Certified Pre-Owned
1-800-USA-LEXUS www.lexuscpo.com
Oldsmobile
1-800-718-7778 www.oldsmobile.com
OnStar
1-888-ONSTAR7 www.onstar.com

HOME FURNISHINGS

Alexander Julian at Home
1-800-776-7986
Amtico International
1-800-270-9315 www.designoutofthebox.com
Baker Furniture
1-800-59BAKER www.bakerfurniture.com
Bergamo/Sahco Hesslein/Rubelli
www.sahco-hesslein.com www.rubelli.it
Broyhill
1-800-3Broyhill www.Broyhillfurn.com
California Closets
1-800-336-9175 www.calclosets.com
Charles P. Rogers Brass & Iron Beds
1-800-272-7726 www.charlesprogers.com
Couristan
1-800-223-6186 www.couristan.com
Drexel Heritage Furnishings
1-800-916-1986 www.drexelheritage.com
Eddie Bauer
1-800-552-8943 www.eddiebauer.com
Grange
1-800-GRANGE-1 www.grange.fr
Hickory Chair
1-800-349-4579 www.hickorychair.com
Infinesse Fabric by Microfibres
1-888-229-Xtra
Karastan
1-800-234-1120/ext.88
Kincaid Furniture Company, Inc.
1-800-242-1671 www.kincaidfurniture.com
Kravet
1-888-4-KRAVET www.kravet.com
Laneventure
1-800-235-3558 www.laneventure.com
Larson-Juhl
1-800-886-6126 www.larsonjuhl.com
La-Z-Boy
1-800-MAKE-A-HOME www.lazboy.com
Lexington Furniture
1-800-LEX-INFO www.lexington.com
Levolor
1-800-LEVOLOR www.levolor.com
Ligne-Roset
1-800-BY-ROSET www.ligne-roset.com
Martex
1-800-458-3000 www.martex.com
The Mitchell Gold Company
1-800-789-5401 www.mitchellgold.com
Mohawk Carpet
1-800-2-MOHAWK www.mohawkcarpet.com
Norwalk - The Furniture Idea
www.norwalk-furniture.com
Park B. Smith, Ltd.
1-800-720-7261 www.pbsltd.com
Restoration Hardware
1-800-762-1005 www.restorationhardware.com
Sauder Woodworking Co.
1-800-4-SAUDER www.sauder.com
SDH Enterprises
1-800-244-2688
Serta, Inc.
www.serta.com
Sealy Furniture™
1-888-732-5948 www.sealyfurniture.com
Sherwin Williams
1-800-4-SHERWIN www.sherwin-williams.com
Thomasville Furniture
1-888-624-4528 www.thomasville.com

KITCHEN & BATH

Amana
1-800-843-0304 www.amana.com
American Standard
1-800-524-9797 www.americanstandard-us.com
Bosch Home Appliances
1-800-944-2904 www.boschappliances.com
Cooking.com
www.cooking.com
Delta Faucet
1-800-345-DELTA www.deltafaucet.com
Grohe
www.grohe.com
Jenn-Air
1-800-JENN-AIR www.jennair.com
Kenmore
1-888-KENMORE www.sears.com
Kohler Company
1-800-4-KOHLER/ext.AR6 www.kohlerco.com
Plain & Fancy Custom Cabinetry
1-800-447-9006
Price Pfister
1-800-PFAUCET www.pricepfister.com
Sub-Zero Freezer Company
1-800-444-7820 www.subzero.com
Viking Range Corporation
1-888-845-4641 www.vikingrange.com
Wilsonart International
1-800-710-8846/ext. 1520 www.wilsonart.com
Wood-Mode, Inc.
1-800-635-7500 www.wood-mode.com

WINDOWS

Andersen Windows and Patio Doors
1-800-426-4261
Hunter Douglas Window Fashions
1-800-937-STYLE www.hunterdouglas.com

MISCELLANEOUS

Haagen-Dazs Ice Cream
1-800-Cool-Gift www.haagen-dazs.com
Pergo
1-800-33-PERGO www.pergo.com
Talbots
1-800-TALBOTS

RICE PFISTER
Pfister offers a complete line of kitchen and bath products
ing faucets, tub and shower accessories and lighting.
38. Free.

UB-ZERO FREEZER COMPANY
ero, the leader in built-in refrigeration design solutions,
ases the nation's most stunning kitchens in Great
can Kitchens. To order the idea book, send $10 check,
e to Sub-Zero at Great American Kitchens, P.O. Box 44130,
on, WI 53744

VOOD-MODE
olor pamphlet shows a sampling of designs, from
onal to Contemporary, and describes the exclusive finishing
s that enhances the beauty and durability of Wood-Mode
try. It also includes an offer for a free Designer Literature
tion ($20 value). Check #40. Free.

CELLANEOUS

IANNINGTON FLOORS™
ngton presents fresh ideas throughout the home with vinyl,
te and wood flooring. Only at fine flooring retailers. Call
-443-5667 for your free design brochure or check # 41.

ERGO
the revolutionary laminate floor from Sweden, combines
, unsurpassed durability and ease of maintenance.
e beautiful floor that's made to stay beautiful. 44-page
re full of room scenes and design samples.
#42. $2.00

ANDALS
he World's Best All-Inclusive Resorts for 5 years in a row.
s has ten magical resorts for couples in Jamaica, Antigua,
a, and the Bahamas. Indulge in luxurious beachfront
and villas. Gourmet dining at up to 8 restaurants per
unlimited premium brand drinks, an exciting array of land
ater sports. Call your travel agent or 1-800-SANDALS.
#43. Free.

ALBOTS
s classics are right at your fingertips. To receive your free
, simply call 1-800-Talbots or visit us at talbots.com.
LMHS. Check # 44. Free.

ILSONART INTERNATIONAL
art has the LAMINATE FLOOR you want. Classic Wilsonart
, value-priced Welcome Home Flooring and new,
oof, high-performance Wilsonart Performance Flooring.
rt flooring. The new standard for style and performance.
#45. Free.

OOWS

NDERSEN WINDOW & PATIO
R LIBRARY
, or remodeling? The windows and patio doors you
are one of the most important decisions you will make.
ersen library contains literature full of facts and tips to
make smart choices. For free informative guides to
ndows check #46. Free.

UNTER DOUGLAS WINDOW FASHIONS
ter Douglas Guide to Window Decorating "Second
Editions" is just what you've been waiting for. Whatever
e, this is the ultimate source for both the practical and
aspects of window decorating. With over 100 pages of
full color photographs and detailed descriptions, this
value is your for just $12.95 when you call
37-STYLE.Check #47.

GUARANTEED LOW PRICE...
ALWAYS!
We shop the competition for you to ensure no one's prices are lower than ours!
WALLPAPER & BLINDS
85%
Plus TAKE AN EXTRA 10% OFF
WHY BUY FROM ANYONE ELSE?
OVER 10 YEARS SATISFYING MILLIONS OF CUSTOMERS NATIONWIDE!
FREE Blind Sample Kit!
FREE SHIPPING WITHIN 48 HOURS!
CALL 1-800-477-8000
24-HOUR FAX LINE: 1-800-214-3929
We'll Beat Anyone's Price!
NATIONAL BLINDS & WALLPAPER FACTORY

Wallpaper
ORDER DIRECT
FIND A LOWER PRICE AND WE'LL MATCH IT!*
That's Our Low Price Guarantee
* Competitor's price must be verifiable. Retail sales only.
Sherwin-Williams
1-800-442-3775
www.sherwin-williams.com
Open 7 days a week!
MON-FRI 8:30AM-10PM EST. SAT-SUN 10AM-6PM EST.

Free Catalog of Designer Beds
Make your dreams come true with the Claudio Rayes Bed Collection.
Call today for a free catalog 1-800 884-9202
118 E. Commerce Ave., High Point, NC 27260

We Deck America!
archadeck®
Custom Decks & Porches
1(888) OUR-DECK
www.archadeck.com
©2000 Archadeck
CALL FOR A FREE BROCHURE!

MAYFIELD LEATHER
Great savings on custom order leather seating built to last a lifetime. Over 90 styles and 50 different top grain leathers.
1-800-342-7729
FAX 828-324-5127
We mail same day first class postage. $5 (credited with order) for complete product line and pricing. Or write:
Mayfield Leather
340 9th St. SE
Hickory, NC 28602
www.mayfieldseating.com

Sterling Flatware Sale!
Over 4000 patterns of active & discontinued Silverware at very affordable prices.
FREE COLOR CATALOG
Large selection, Huge inventory.
Grande Baroque by Wallace
4pc Like new estate $125.00
4pc New setting $145.00
The SILVER QUEEN Inc.
730 N. INDIAN ROCKS RD.
BELLEAIR BLUFFS, FL 33770
800-262-3134
Fax 727-586-0822
E-mail: sqbc@tampabay.rr.com
www.silverqueen.com
We also buy Sterling
OUR 28TH YEAR
Grande Baroque

Romantic Victorian
Magnolia Hall
America's Largest Victorian Catalog
SEND $3 TO MAGNOLIA HALL, (DEPT B40)
8515 HAVEN WOOD TRAIL, ROSWELL, GA 30076
OR CALL (404) 351-1910

Custom Table Pads
Guaranteed Quality and Service
Save – Direct from America's oldest and largest table pad company. 30-year limited warranty.
1-800/328-7237 Ext. 260
Sentry TABLE PAD CO. SINCE 1911
© SENTRY, 1999
9-Day Delivery Available

*
To ADVERTISE YOUR PRODUCT in HOUSE BEAUTIFUL'S SHOPPER SECTION, contact STACEY PIANO at (212) 649-3228 or fax (212) 258-2253
*

FREE BROCHURE
North Carolina's Finest Home Furnishings
SAVE UP TO 70%
On over 350 Top brand name furniture and accessories manufacturers, all available from our beautiful 475,000 square feet of showrooms. Worldwide in-home delivery.
ALL DEPOSITS PROTECTED BY SURETY BOND!
For Your Free Brochure Call
1-704-938-9171
Village Furniture House
146 West Avenue, Kannapolis

Authentic Pine Floors
800-283-6038
Heart Pine & Wide Plank Pine
P.O. Box 206
Locust Grove, GA 30248
4" to 12" Pine Flooring
Call For Free Product Information
www.authenticpinefloors.com

BALLARD DESIGNS
Successful rooms don't just happen. They are created. Our catalog has the exclusive furnishings and decorator accents to let you design rooms that express your point-of-view.
FREE COLOR CATALOG
1-800-284-5116

We Have No Arch Rivals.



Walpole's hand crafted quality is unmatched in arches, arbors, fence, and much more. Call 800-343-6948, or write for our new '99 Selections brochure.

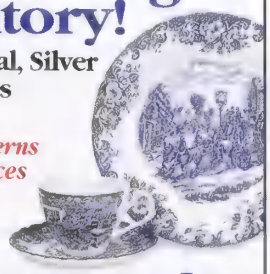
Walpole Woodworkers
767 EAST ST., WALPOLE, MA 02081
QUALITY FENCE SINCE 1933

World's Largest Inventory!

China, Crystal, Silver & Collectibles

- *Old & New*
- *125,000 Patterns*
- *6 Million Pieces*
- *Buy & Sell*

Call for FREE lists.

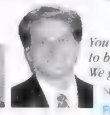


REPLACEMENTS, LTD.
PO Box 26029, Greensboro, NC 27420 Dept. HB
1-800-REPLACE (1-800-737-5223)
www.replacements.com

SAVE! up to 85%

1st Quality Name Brand Blinds & Wallpaper





You'll never find a reason to buy from anyone else! We guarantee it!
Steve Katzman, President

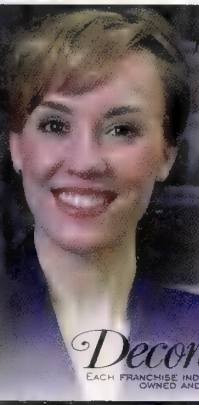
FREE UPS Shipping!

American Blind and Wallpaper Factory
1-800-735-5911

Call for a FREE Blind Kit & Wallpaper Catalog!*

FAX 1-800-391-2293, 909 N. Sheldon Rd, Plymouth, MI 48170
Open 7 days a week! Call 24 hours a day.
All major credit cards, money orders & checks accepted
www.AmericanHomeDecorating.com
*$2 shipping & handling for wallpaper catalog only.

FOLLOW YOUR DREAM!



Interior Decorating

Use your talents to build a great business and a beautiful career with

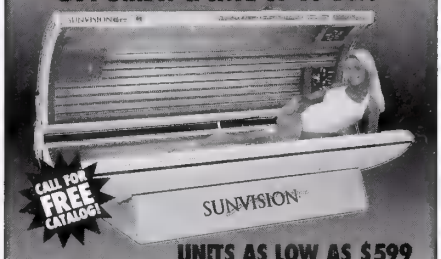
Decorating Den INTERIORS
EACH FRANCHISE INDEPENDENTLY OWNED AND OPERATED.

Call 800-DEC-DENS x2021
OR VISIT
www.DecoratingDen.com

TAN AT HOME!

SUNVISION® Wolff® Tanning Beds

BUY DIRECT & SAVE UP TO 50%



CALL FOR FREE CATALOG!

UNITS AS LOW AS $599

HOME DELIVERY • FINANCING AVAILABLE

1-800-842-1324

American Light Source



Guaranteed Lowest Prices • Quality Name Brands
Call toll free with manufacturer and style number.
Catalog $5 1-800-741-0571
www.americanlightsource.com

Wide Plank Flooring



Hand crafted New England floors... from our family to yours.

Carlisle RESTORATION LUMBER
1-800-595-9663
A TRADITION AS OLD AS AMERICA
Call for your free brochure or sample kit.
STODDARD, NH • SINCE 1966 www.wideplankflooring.com

Fine Leather Furniture



Nationwide delivery. National name brands. 300 styles.
Call toll Free number 1-800-262-1049
for our full color catalog and quotes or visit us at:
www.fineleatherfurniture.com



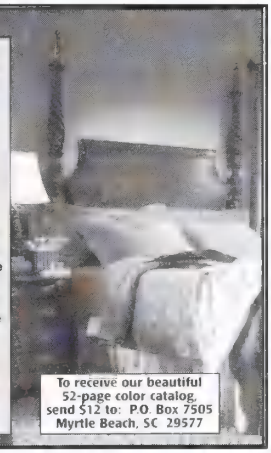
Box 1849, Blowing Rock, NC 28605 (Mon-Sat 9-6 ET)

TRIAD FURNITURE DISCOUNTERS

Savings of 40%-50%

You'll find everyday savings of up to 50% off retail on the most recognized names in the furniture industry. Triad Furniture Discounters provides superb selection, great service, and nationwide in-home delivery.

Call today for prices or additional information.
800-323-8469



To receive our beautiful 52-page color catalog, send $12 to: P.O. Box 7505 Myrtle Beach, SC 29577

Hunt Galleries, Inc.

P.O. BOX 2324 HB99, HICKORY, NC 28603

"CUSTOM ORDER" FACTORY DIRECT Select from Hundreds of items



Use your fabric or ours including leather

1-800-248-3876

50 YEARS OF SERVICE AND SATISFACTION
www.huntgalleries.com



The Source for Wicker & Rattan

- Direct Importer No Middle Man
- Highest Quality and Lowest Prices
- Choice of over 100 designer fabrics
- Visit us at: www.franswicker.com

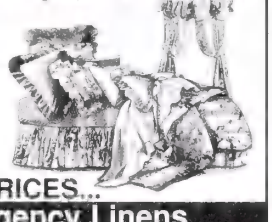
Fran's WICKER AND RATTAN FURNITURE
Satisfaction Guaranteed

FREE 64 PAGE COLOR CATALOG

Dept. 339, 295 Route 10, Succasunna, NJ 07876
1-800-531-1511 IN NJ: 1-973-584-2230

Linens for Less!

For the finest in Comforters, Bedspreads, Sheets, Duvets, etc. at the



LOWEST PRICES...
call Regency Linens
1-800-292-7215
shop around, THEN call us!
we ship anywhere in the U.S.
www.linensforless.com



A MATTER OF APPEARANCES

By Phyllis Theroux

The other day my sister called and said she had just bought her first good suitcase. She was thrilled. "I had to do it," she said. "The last time I pulled my old duffel bag off the airport carousel, I had a complete shame attack."

In certain ways, my sister and I are very different. When it comes to appearances, she believes that you *can* tell a book by its cover. Actually, I do, too, but I have always counted on people getting into the story and forgetting about the dust jacket—or duffel bag.

"Why would you have a shame attack over luggage?" I asked.

"Because," she said, " I don't want people to think that something so ratty belongs to me."

"But," I persisted, "are you saying that people would think that you *are* your duffel bag—and would like you less because of it?"

"Maybe," she said, "or maybe I would like myself less."

"I don't know," I said. "I've never gotten confused between myself and my luggage."

"Well," my sister said, "maybe you just haven't thought it through."

I laughed and told her a luggage story of my own.

I was at the Saks Fifth Avenue cosmetics counter. A woman rushed up to the salesclerk and asked if she had any more of a certain kind of cosmetics bag that was advertised in the paper on sale for $300.

That seemed like a lot of money for a cosmetics bag, and I was curious to see what one got for it. "Certainly," said the salesclerk, pulling out a small bowling-ball-size plastic bag with a zipper that looked like something you could get at the CVS for around $10.99. It was a not-very-attractive dark brown with the manufacturer's lighter brown initials sprinkled all over it.

"Oh good," she said. "I'm not too late," and she handed the clerk a credit card. I must, I thought, be missing something. While the woman was waiting for her purchase to be rung up and wrapped, I decided to ask.

"Excuse me," I said, "but can you tell me why that cosmetic bag is so expensive?"

"Yes," she said, "it's a (famous brand name)."

"Oh," I said. "But it's not even leather."

"I know," she said. "That makes it better. You can wash off the dirt."

Privately, I thought that you could do the same thing with a shower curtain, but I didn't say anything. "So what's the best thing about (famous brand name) luggage?" I asked.

"The initials," she said. "Bellboys see them and you get better service in hotels."

"Even more so than if you had your own initials on the bag?"

"Definitely!" she said. "No comparison!"

Part of me was appalled that she would pay so much money for somebody else's logo. But another part felt genuine tenderness toward her, that she would be so candid about her need for a better name than her own to impress a hard-to-impress world.

Now it was my sister's turn to laugh.

"I don't get confused between myself and department stores either," I added.

"What do you mean?" she asked.

"I don't dress up to go into them. I go there to find something to dress up in—or I wouldn't be there in the first place."

One time, however, I got my comeuppance. I was, I told my sister, in the men's shirt department at Saks, which was by the front entrance. As I waited for the young man to box up the shirt I was buying, I amused myself by watching the parade of impeccably dressed women push through the glass doors to enter the store.

"Have you ever noticed," I asked the clerk, "that the people who come into Saks look as if they've already been here?"

"What do you mean?" he asked.

"They're so beautifully dressed," I explained. "They don't look as if they need to buy anything more."

The young man looked at me and smiled kindly. "Yes," he admitted, "that's true. But I'm sure you've noticed that at Saks we're committed to treating everyone equally—no matter how they're dressed."

Put your initials on that one. ■

Phyllis Theroux can be reached through "Your Own Home" at housebeautiful.com

Beautiful
ay

BURLINGAME PUBLIC LIBRARY
3 9042 05163930 7

House Beautiful

OW TO LIVE WITH

COLLECTIONS

EUROPEAN ANTIQUES
MIDCENTURY MODERN
AMERICAN FOLK ART



hemian Luxe Comes Home

BURLINGAME
APR 18 2008
LIBRARY





RALPH LAUREN

FABRIC AND WALLPAPER

© 2000 Estee Lauder Inc.

Now for eyes.
New lift. New life.



Introducing

Resilience Lift

Eye Creme

Now your eyes can enjoy that famous Resilience Lift. To help smooth out lines, lift contours, restore the radiance to mid-life skin. See this new ultra-hydrating eye creme do it all.

ESTĒE LAUDER


Calvin Klein
home
Macy's
Lazarus
Goldsmith's





Paris Dining Chairs Rocci Balls ©1999 Patent Pending ©2000 J. Robert Scott, inc.

J. ROBERT SCOTT

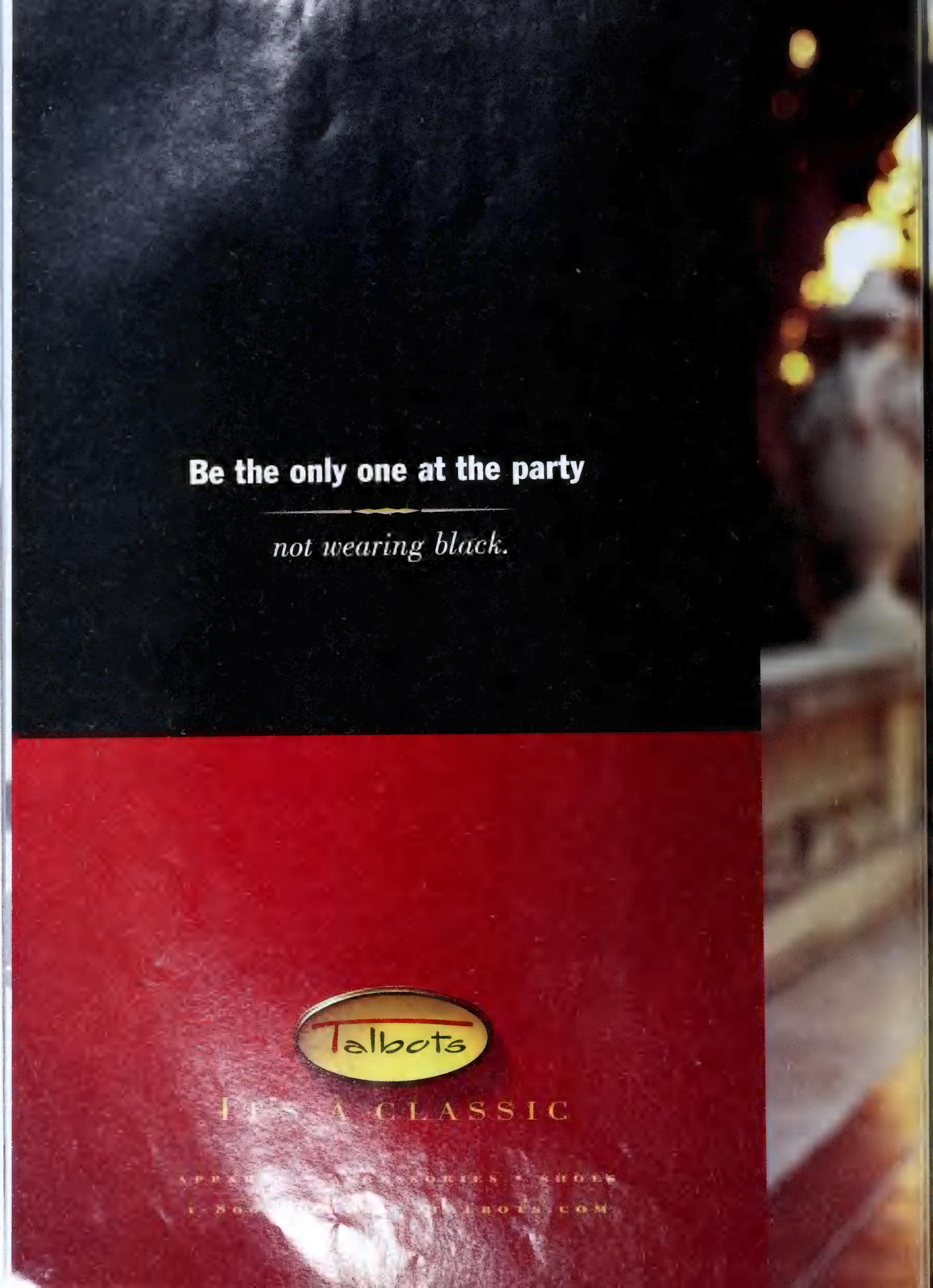


IT'S AS EASY AS 1, 2, 3...4
BOCCI BALLS –
A SUITE OF FOUR SEQUENTIAL PANELS

FURNITURE, LIGHTING, TEXTILES & ACCESSORIES
Toll free (877) 207-5130
www.jrobertscott.com

THE CONTEMPORARY ART OF TAPESTRY –
AN ALTOGETHER EXTRAORDINARY CONCEPT
CREATED BY SALLY SIRKIN LEWIS

New York London Los Angeles Chicago
Washington D.C. Atlanta Boston Dallas
Dania Denver Houston Portland Salt Lake City
San Francisco Seattle Montréal Toronto


Be the only one at the party
not wearing black.
Talbots
IT'S A CLASSIC









When was the last time
a piece of furniture
moved you?





DREXEL HERITAGE®

HOME INSPIRATIONS

www.drexelheritage.com

For Your Nearest Showroom: 1.800.916.1986. To Order Catalogs Via MasterCard or Visa 1.828.433.3200. Dept. 1N00 ©2000 Drexel Heritage Furnishings Inc.







Pity those who are not

passionate

about their furniture.





DREXEL HERITAGE®

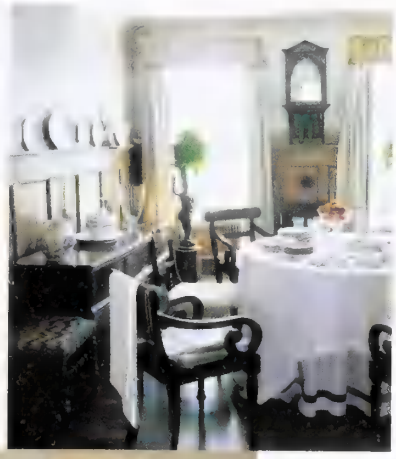
HOME INSPIRATIONS

www.drexelheritage.com

or Your Nearest Showroom: 1.800.916.1986. To Order Catalogs Via MasterCard or Visa 1.828.433.3200. Dept. CB00 ©2000 Drexel Heritage Furnishings Inc.


LAUREN
RALPH LAUREN

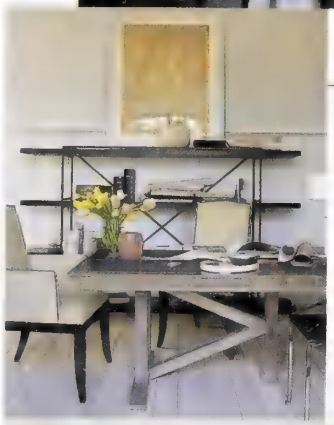
CONTENTS



ON THE COVER: When antiquarian Gep Durenberger closed his shop in San Juan Capistrano, California, this 18th-century English pine paneling was unsold, so he shipped it to the old family house in Minnesota where it proved a perfect fit—a typical stroke of luck for the amiable collector. Jacobean sideboard and Charles II chair in its original covering represent his favorite look. See page 114. Photograph by William Waldron.

113 THE URGE TO OWN
The editor's page

114 DEEP ROOTS
A distinguished dealer and collector of decorative arts moves back to the house where he was born and fills it with personal treasures.
By Christopher Petkanas



p. 124

124 LUXURY THAT WHISPERS, STYLE THAT ENDURES
Designer Thomas O'Brien of Aero Studios shows how modernism can be "warm" in a new line of furniture for Hickory Chair.
By Martin Filler

132 THE '50S TURN FIFTY
In his own rich and restrained manner, designer Michael Formica places choice mid-20th-century furniture in a big old house.
By Martin Filler

p. 132



140 GETTING IT RIGHT
Through a gathering together of comfortable Americana, an 18th-century Connecticut farmhouse and its open-plan addition are beautifully blended.
By June Kurt

148 MAKE WAY FOR DUCKLINGS
A water-logged yard? Good, said the Michigan garden designer: We'll dig a pond and plant a bog garden.
By Elizabeth H. Hunter

152 URBAN STRATEGIST
Designer Adam Dolle turns found objects into art as he composes stylish juxtapositions in his downtown New York walk-up.
By Carol Prisant



p. 140

p. 156



p. 160



156 THEY'LL TAKE ROMANCE
Remodeling as the family grows, a young Texas architect and his wife stay in their honeymoon house.
By Susan Zevon

160 BEAUTIFUL BABIES
Tiny new vegetables are bursting with flavor and responsive to a little loving care.
By Jane Ellis

CHARLES P. ROGERS. BED MAKERS FOR SEVEN GENERATIONS.

Queen size hand-forged iron Breton Bed. Catalog price $1399. Sale $999. Headboard alone: Catalog $799, Sale $599.



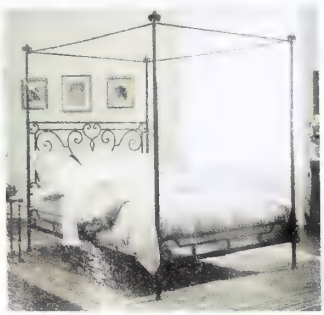
Rainbow Bed



Charleston Bed



Trellis



Tarentine Canopy Bed

Original 19th and 20th century head boards, beds, canopy beds & daybed are now available direct from America oldest maker of brass and iron bed Please visit or call a factory showroo for a color catalog and sale price list.

CHARLES P. ROGERS • EST. 185

NEW YORK: 55 WEST 17 STREET (5-6 AVE.), NY 212-675-4400. OUT OF STATE CALL **1-800-272-772**

NEW JERSEY: 300 ROUTE 17 NORTH, EAST RUTHERFORD (CLOSED SUNDAY). 201-933-830

OPEN DAILY 9-8, SATURDAY10-7, SUNDAY 12-

PHONE ORDERS ARE WELCOME
WE SHIP ANYWHERE.

www.charlesprogers.com



COVERING NEW GROUND / fabrics & furnishings

introducing kravetcouture

Circa 2000 CASSIS®



THE NEW ROMANTICS

Embroidered Color

FOR THE SELECT AND AU[illegible] JEWELER IN YOUR AREA PLEASE INQUIRE: 212-30[illegible]

LeeJofa

FRESH IDEAS ON
TRADITIONAL FURNITURE.



AVAILABLE THROUGH INTERIOR DESIGNERS AND ARCHITECTS.

NTA BOSTON CHICAGO DALLAS DANIA DENVER HOUSTON LAGUNA NIGUEL LONDON LONG ISLAND LOS ANGELES MINNEAPOLIS MONTREAL
ORLEANS NEW YORK PHILADELPHIA PHOENIX SAN FRANCISCO SEATTLE TORONTO TROY WASHINGTON DC 888 · LEEJOFA WWW.LEEJOFA.COM



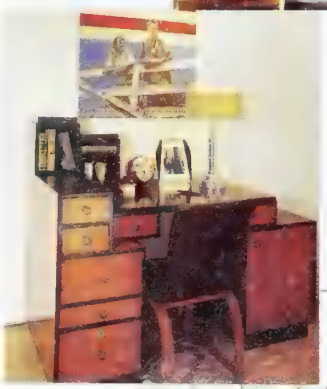
p. 38



p. 40



p. 54



p. 70



p. 100

26 THOUGHTS OF HOME Bop's World. By Perdita Buchan

34 STYLE BEAT Oriental glamour meets Bohemian chic

40 NEWS Harvard Design School salutes Japanese fashion designer Rei Kawakubo. Seattle gets a rock 'n' roll museum by Frank Gehry. Architect Calvin Tsao works magic on a Tribeca hotel. A decorative arts museum opens in London. Events and exhibitions this month

48 DESIGN STAR Charlotte Moss suggests whimsy. By Christine Pittel

52 SCRAPBOOK Secondhand Roses. By Margaret Kennedy

54 IN THE MARKET Barbara Barry's crystal collection for Baccarat

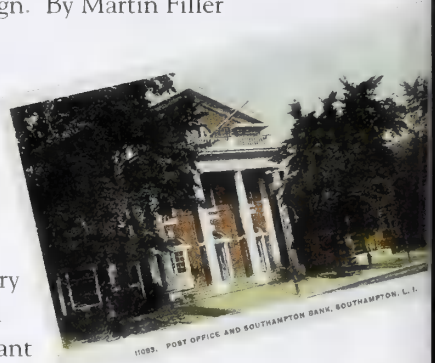
56 DESIGN NOTEBOOK Trans-Atlantic teamwork. By Jane Margolies

58 COLLECTING The fascination of old postcards. By Martin Filler

62 FLOOR COVERINGS New materials, vibrant colors, and unusual textures wake up the floor.

70 DECORATIVE ARTS A stunning show changes our perception of 20th-century American industrial design. By Martin Filler

76 STORE FRONT In a recently opened SoHo furniture shop modernism is leavened with bright, unexpected accents. By Craig Kellogg



78 GALLERY TALK The Tate's extraordinary collection of 20th-century art moves to a former power station on London's South Bank. By Lucy Bullivant

82 TRAVEL Six new or refurbished London hotels. By Ted Loos

86 ARCHITECTURE Architects David Piscuskas and Juergen Riehm are subtle masters of the high-art interior. By Martin Filler

90 IN THE GARDEN Traditional favorites for paved areas, potted plants can also brighten a dark corner or a fading border. By Ken Druse

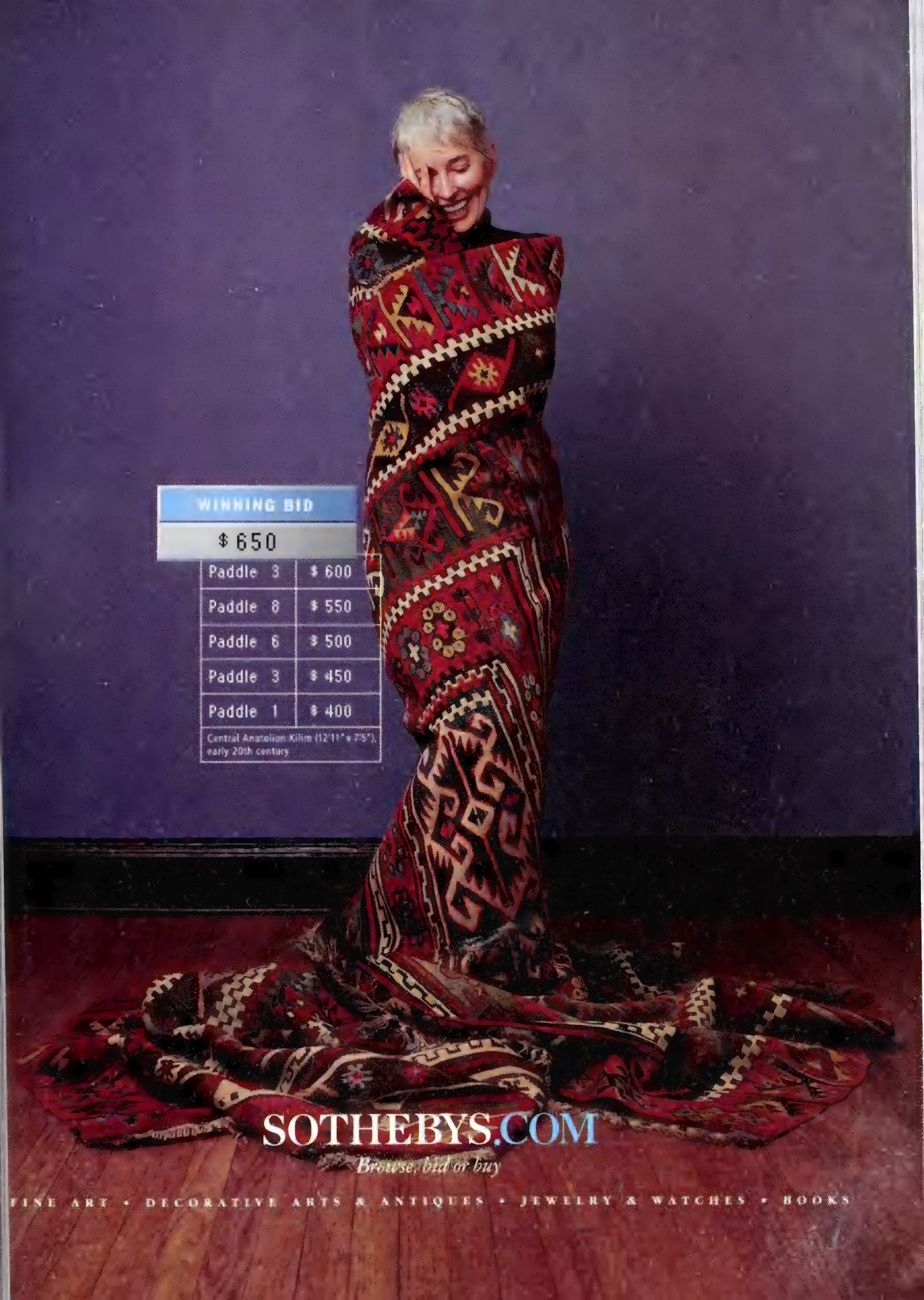
100 DESIGN WATCH The gloriously renovated Grand Central Terminal gains another new restaurant. By Raul Barreneche

106 CRAFTSMAN'S HAND Three artisanal producers help perpetuate Murano's revered glassblowing tradition. By Christopher Petkanas

170 ASK THE EXPERTS Antiques prices and provenances

172 READER INFORMATION

190 HOMING IN Of Pipes and Poetry. By Phyllis Theroux


WINNING BID
$ 650
Paddle 3 $ 600
Paddle 8 $ 550
Paddle 6 $ 500
Paddle 3 $ 450
Paddle 1 $ 400
Central Anatolian Kilim (12'11" x 7'5"), early 20th century
SOTHEBYS.COM
Browse, bid or buy
FINE ART • DECORATIVE ARTS & ANTIQUES • JEWELRY & WATCHES • BOOKS





We know what your furniture goes through. But nobody else has to. Introducing Infinesse by Microfibres,™ the unbelievably soft upholstery fabric that's tough enough to be covered by a 5-year DuPont Xtra Life™ wear warranty. For a retailer featuring Infinesse, call 1-888-229-XTRA.

"Her kids must be perfect little angels."

infinesse

House Beautiful

www.housebeautiful.com

LOUIS OLIVER GROPP
Editor in Chief

MARGARET KENNEDY
Editor

Executive Editor — CAROLYN SOLLIS
Art Director — ANDRZEJ JANERKA
Managing Editor — DEBORAH L. MARTIN

Features Editor — ELAINE GREENE
Articles Editor — PETER WEBSTER
Senior Editors — KATHLEEN MAHONEY, ELIZABETH H. HUNTER

DECORATING
Decorating Director — DARA CAPONIGRO
Senior Editors — SARAH KALTMAN CANTOR, CAROLYN ENGLEFIELD (Paris)
Style Editor — ELIZABETH MAYHEW
Editors — FROUWKJE PAGANI, JODY THOMPSON-KENNEDY (San Francisco), BEVERLY McGUIRE SCHNUR (Los Angeles)
Associate — OLGA NAIMAN
Assistants — AMANDA DAWSON, ELAINE A. WRIGHTMAN
Special Projects — CHAR HATCH LANGOS (Los Angeles)

ARCHITECTURE
Senior Editor — SUSAN ZEVON

FOOD AND ENTERTAINING
Senior Editor — JANE BACON ELLIS
Associate — MARY-ELLEN WEINRIB

ART
Associate Art Director — VICTORIA BEALL HAEMMERLE
Senior Art Manager — MEREDITH LUBBEN
Computer Artist — BARTEK MALYSA
Junior Designer — FREDDIE MACK III

COPY
Research Editor — PHYLLIS BARTLETT
Copy Editor — WILLIAM IRVINE
Editorial Assistants — DANIELLE FOX, MITTIE M. JONES

ELECTRONIC PRODUCTION
Administrator — ANGELA C. TAORMINA
Copy Manager — LILLIAN LABATE DONDERO

Assistant to the Editor — MARY S. CHEN
Editorial Business Coordinator — MADELINE E. ROBERTSON
Reader Service — MARY-ELLEN WEINRIB

CONTRIBUTING EDITORS
Features — MARTIN FILLER, CHRISTOPHER PETKANAS, CHRISTINE PITTEL
Decorating — CANDIA FISHER
Gardening — KEN DRUSE
Ask the Experts — RALPH AND TERRY KOVEL

MARKET EDITORS
Style Beat — ELIZABETH MAYHEW
Furniture — KATHLEEN MAHONEY, ELIZABETH MAYHEW
Fabrics/Wall Coverings — SARAH KALTMAN CANTOR, KATHLEEN MAHONEY
Domestics/Window Treatments — SARAH KALTMAN CANTOR
Tabletop — DARA CAPONIGRO
Domestics/Lighting/Accessories — FROUWKJE PAGANI
Floor Coverings — OLGA NAIMAN
Electronics — KATHLEEN MAHONEY, OLGA NAIMAN
Kitchens/Baths — KATHLEEN MAHONEY
Cosmetics — DARA CAPONIGRO

ILING LISTS: From time to time we make our subscriber list available to companies that sell by mail goods and services that believe would interest our readers. If you would rather not receive such mailings, please send your current mailing label or a copy to: HOUSE BEAUTIFUL, Mail Preference Service, PO Box 7024, Red Oak, IA 51591-0024. SUBSCRIPTION SERVICE: House Beautiful magazine will, upon receipt of a complete new or renewal order, strive to fulfill that subscription to provide copy delivery either to the Postal Service or to alternate carriers in 6 to 12 weeks. If this cannot be done, you will be notified promptly of the issue date that will begin your subscription. To assure quick service, enclose your mailing label when writing to us renewing your subscription. Renewal orders must be received at least 8 weeks prior to expiration to assure continued service. Subscription prices: U.S. and possessions: $19.97 for 1 year, $37.97 for 2 years. Canada and all other countries, add $16 for each year. Canada BN NBR 10231 0943 RT. Address all subscription inquiries to Joan Harris, Customer Service Dept., House Beautiful, PO Box 7174, Red Oak, IA 51591; or call 515-282-1508; or visit our customer care web site at **http://ccare.hearstmags.com**

Printed in USA

Looking for fabric that can take it?

Look for this.



1-888-229-XTRA



House Beautiful

DAVID ARNOLD
Publisher

KATE KELLY SMITH
Associate Publisher

DONALD SCHMOLL
Associate Publisher/Marketing Director

ANGUS MACAULAY
Advertising Director

RAE M. CAZZOLA
General Manager

NEW YORK
Sales Development Manager KAREN NIEDZIELSKI
New England Manager TAMMY DENNIS Design Director LYNN GALVIN
Fashion & Beauty Director ELIZABETH POLLOCK Consumer Products Director JENNIFER H. ROBERTS
1700 Broadway, New York, NY 10019 (212) 903-5100; Fax: (212) 586-3439

DIRECT RESPONSE
Corporate Director MARY HAYES Senior Account Manager ELISA J. REARDON
(212) 649-3228; Fax: (212) 258-2253

CHARLOTTE
Manager JAMES P. BLAZEVICH
Carillon Building, 227 West Trade Street, Charlotte, NC 28202
(704) 348-8332; Fax: (704) 376-3926

CHICAGO
Midwest Managers ALISON KINGSLEY, LEILA HYLAND, BRIGITTE DELANEY
1 South Wacker Drive, Chicago, IL 60606 (312) 984-5151; Fax: (312) 984-5110

DALLAS
KARLA WILLIS
The Ingersoll Company, 3519 Cedar Springs Road, Suite C, Dallas, TX 75219
(214) 526-3800; Fax: (214) 526-1475

DETROIT
Manager CLAUDIA A. WEHRLE
Hearst Magazine Sales, Inc., 2301 West Big Beaver Road, Troy, MI 48084
(248) 614-6150; Fax: (248) 614-6006

WEST COAST
Manager J. MICHAEL LITTLE
3000 Ocean Park Boulevard, Santa Monica, CA 90405 (310) 314-7363; Fax: (310) 664-0634
JENNIFER TATKO
SD Media, 44 Glen Drive, Mill Valley, CA 94941 (415) 381-7177; Fax: (415) 381-7977

MILAN
LUCIANO BERNARDINI DE PACE
Via Cappuccini 8, 20122 Milan 39-2-796-451; Fax: 39-2-760-08156

ADVERTISING PRODUCTION
Production Director GERALD LODATO
Production Manager DENISE SPEAR

MARKETING & PROMOTION
Promotion Director SUSAN WALTON CATLIN
Promotion Manager KIMBERLY KANE VANNECK
Marketing/Promotion Associate DEBBIE McMAHON
Special Projects LISA A. LACHOWETZ
Research Director JAY POWELL
Research Manager AMY OPPENHEIM

Assistant to the Publisher BRIDGET ARRIGO
Advertising Coordinator KAREN FERBER

Assistants NEILI AKRIDGE (Charlotte), AMY DOWSEK (Chicago),
CHAUNCEY DOUD (Detroit), SERGIO DIAZ (Los Angeles),
JULIE BOSCO, ELIZABETH O'BRIEN, BONNIE POTTER-HUDSON (New York)

**PUBLISHED BY HEARST COMMUNICATIONS, INC.,
A UNIT OF THE HEARST CORPORATION**
President & Chief Executive Officer FRANK A. BENNACK, JR.
Chairman GEORGE R. HEARST, JR.
Executive Vice-President & Chief Operating Officer VICTOR F. GANZI

President, Hearst Magazines Division CATHLEEN BLACK
Executive Vice-President MARK F. MILLER
Senior Vice President, Chief Marketing Officer, Group Publishing Director MICHAEL CLINTON
Publishing Consultants RICHARD E. DEEMS, GILBERT C. MAURER
Published at 1700 Broadway, New York, NY 10019; (212) 903-5000

Log on HBHighlights.com for House Beautiful advertiser and special event opportunities



We'd like to thank the following for helping us design our new floors: Trees, Rocks, Water, Earth and Sky.

Introducing Natural Inspirations™ Vinyl Floors

'e've brought the understated beauty of the great ıtdoors to a rather unexpected place: the kitchen floor. Introducing Natural Inspirations. The colors are ·autiful, the tones are subtle, the designs are timeless... st like the natural elements that inspired them. Yet, natural events like messes aren't a problem. ıat's because most Natural Inspirations have mstrong's CleanSweep® surface—no vinyl floor is sier to clean.

Inspired?

Then call 1-888-ARMSTRONG or visit our website at armstrongfloors.com for our new brochure or to find a dealer near you.

Armstrong

The beauty is, it stays that way.™

armstrongfloors.com



BOP'S WORLD

By Perdita Buchan

Camden was full of traffic. My stepfather swore. My mother giggled. I sat in the backseat of our new Ford coupe, dazzled by the light glaring from mirrors and windshields. I was six years old. The war in Europe had been over for two years and I had been in America for a few months. America was not home. Home was still a little brick house in north London where we had spent the past winter, a winter so cold that Sheila, our cook, used to stick her feet in the oven to keep them warm.

On this sweltering day we were driving through Camden on the way to the Jersey Shore, to the house where my American stepfather and his six brothers had spent their childhood summers. I didn't know that word "shore" until my mother translated: "seaside." I had been to the seaside in England. I remembered it as cold and windy, so I was hopeful that we would escape this alien weather. Since I had been in America, I had seen rain slant down in sheets, hail shatter glass, an egg fry on the sidewalk, and now I could hardly breathe the dense, humid air.

"We'll stop [illegible] when we get on the Black Horse Pike," my [illegible]

Although the [illegible] millions p[illegible]ac-ing in green fields, the [illegible] to be [illegible]re asphalt, more cars. We passed bungalows with plaster figures i their gardens, or, as I had been taught to say by then, fro yards: pink flamingos, Snow White and her Seven Dwarfs, si ver globes on pedestals flashing fire into my eyes. The on horse here was the winged red one on the gas station sign. A we pulled in, I saw a car so smashed that the tangled met was barely recognizable. I was already a reader, so I understoo the sign, hand lettered in block capitals: DRIVE WITH CARE-THIS COULD BE YOU.

When we set off again, I was glad of the traffic becau it made my stepfather slow down. Eventually, he turned on smaller roads and stepped on the gas. We hurtled into a fore wilderness.

"We're going through the Pine Barrens," my stepfath called back to me as we took a curve at breakneck spee "Maybe we'll see some pineys!"

"Pineys?"

"The people who live in these woods. They're very s and they don't like strangers, so you have to be careful."

"Oh, *honestly*," my mother said, laughing.

But I was already watching the trees, imagining wick trolls who at any moment might step into the road and



Lord & Taylor
Robinson's-May

create
my own spotlight



Elizabeth Arden

www.elizabetharden.com

The Athena Collection

Athena…goddess of wisdom and patroness of the arts. Bernhardt combines the timeless appeal of Greek architectural details with casual, contemporary styling to define a collection for dining room, bedroom and occasional furnishings. Shown here, Athena's graceful canopy bed creates a world for nurturing the soul with luxurious delights…pleasures prized throughout the ages.

Athena is showcased in Bernhardt Home Furnishings stores, Bernhardt Galleries, fine department stores, better furniture stores and through your interior designer. Bernhardt is a 111-year-old maker of fine casegoods and upholstered furniture, from traditional to contemporary. For additional information call toll free 1.877.205.2405 or visit our web site at www.bernhardtfurniture.com

Furniture Makers Since 1889

BERNHARDT

BERN


ARDT

After dinner, he smoked his pipe on the porch in the darkness reciting long passages of Tennyson or Walter Scott, poets he said were my countrymen

cause us to crash, or, by a spell alone, reduce our car to the state of the one at the gas station. I held my breath as the road wound through acres of stunted pines, across rivers bordered by cedar trees, malevolently twisted, their swollen knees sunk in water the color of tea.

Curling myself smaller in the back of the car, I tried to think about Bop. We were going to Bop's house; Bop was my new American grandfather. We lived with him in Philadelphia and I had missed him since he left for the Shore. Alone with my parents, I felt uneasy. Things were not the same here as they had been in England. There my stepfather had been a dashing addition to my familiar world—a breaker of nursery rules who gave me Juicy Fruit gum and taught me to roughhouse, the inventor of stories about a parrot named Ezekiel whose main talent was lying. After my parents' divorce, when my mother remarried and the three of us set up housekeeping in London, I assumed that my life had settled into its pattern. There would be weekends in the country with my grandparents, their garden and their animals; mornings at the little school around the corner; and teatime outings with my mother's friends. Then, suddenly, we were going to America

My mother and stepfather had not been married lon and the ocean crossing must have provided them a kind o second honeymoon. This meant that I spent the mornings i the ship's nursery. Each day I commandeered the big rockin horse and rode it relentlessly, as though it could carry me back At night, glamorous as the prince and princess in a fairy tal my stepfather and mother went dancing and I would wake u in the morning to find party hats and balloons at the foot o my bunk. The two of them danced their way across th Atlantic right into the reality of suburban Philadelphia.

Here the music stopped. It was abundantly clear to m that my mother did not understand where she was. I had t explain to her the kind of clothes American children wor and she herself looked utterly different from the mothers o my schoolmates with their stiff pageboys and buffed nails. M mother's dark hair hung loose on her shoulders and her nai were painted Raven Red. My stepfather no longer wore h U.S. Navy lieutenant commander's uniform but went to wor every day, diminished to my eyes, in a suit. I felt that we wer



ne of us in our proper places. My mother and I belonged in ngland and my stepfather on a ship at sea. The three of us ere perched here; Bop was rooted.

e passed through a little town. The land was marshier now, aced with saltwater inlets.

"There's the sea!" my stepfather exclaimed.

I leaned forward, my head between theirs. The land etched flat ahead of us. At its edge, water glimmered.

Years later, my mother confided to me that she had pected something like the Devon coast of her childhood, th its cliffs and coves. But Stone Harbor, laid out on a flat thmus between bay and ocean, was a grid of numbered reets lined with little pastel-colored cottages. Bop's huge eathered-shingle house loomed above them, banked by blue drangeas. When we pulled into the driveway he was pour- g concrete, adding to a miniature highway system of paths at crisscrossed the rough ground behind the house.

"Hi, fellas," he called and I immediately felt safer. I ought perhaps he would have a book for me.

He waved us into the house. The downstairs rooms ere big and cool, with wicker furniture, straw rugs, and alls of bookcases. I was given a little room upstairs with o white iron beds. As instructed by my mother, I put on my new American bathing suit, two-piece with ruffles.

"Want some poison?" Bop said when I came downstairs, and I followed him into his study, which, with its globe and book-covered desk, looked just like his study in Philadelphia. The special bittersweet chocolate he called poison was in the same place in a top drawer. I looked surreptitiously for the knife. In Philadelphia, Bop had a knife with a carved horse's head. He used it as a letter opener, but it had been the murder weapon in a trial over which, as a judge, he had presided. I saw no knife, but he did have a book for me, *The Wonder Clock* by Howard Pyle. When Bop gave you a new book as a present, he removed the dust jacket and re-covered the book in brown paper, on which he wrote title and author in his strong, slanting hand. He gave you the dust jacket spine for a bookmark, which was useful since I still read line by line. Reluctantly, I had to put the book down because we were going to the beach.

The beach at Stone Harbor was wide, the sand was white, and there was no shade. Waves pounded fiercely against the shore. The waves I remembered from the English seaside crested gently, lapped domestically at your feet. This sea, like everything here, was enormous and wild.

"This is the ocean we crossed," my mother said. "This is the Atlantic." *(Continued on page 102)*



Introducing the Pro Line™ Dual Fuel Range.
The precision control of a 15,000 BTU Gas Cooktop and the advantages of an Electric Oven with true convection. Pair it with the legendary Stand Mixer, for the power to thoroughly mix dough with ease. For our Eclectic Herb Focaccia recipe, and to view the entire KitchenAid® line, visit www.KitchenAid.com, or call 1.800.422.1230.

KitchenAid™

FOR THE WAY IT'S MADE.

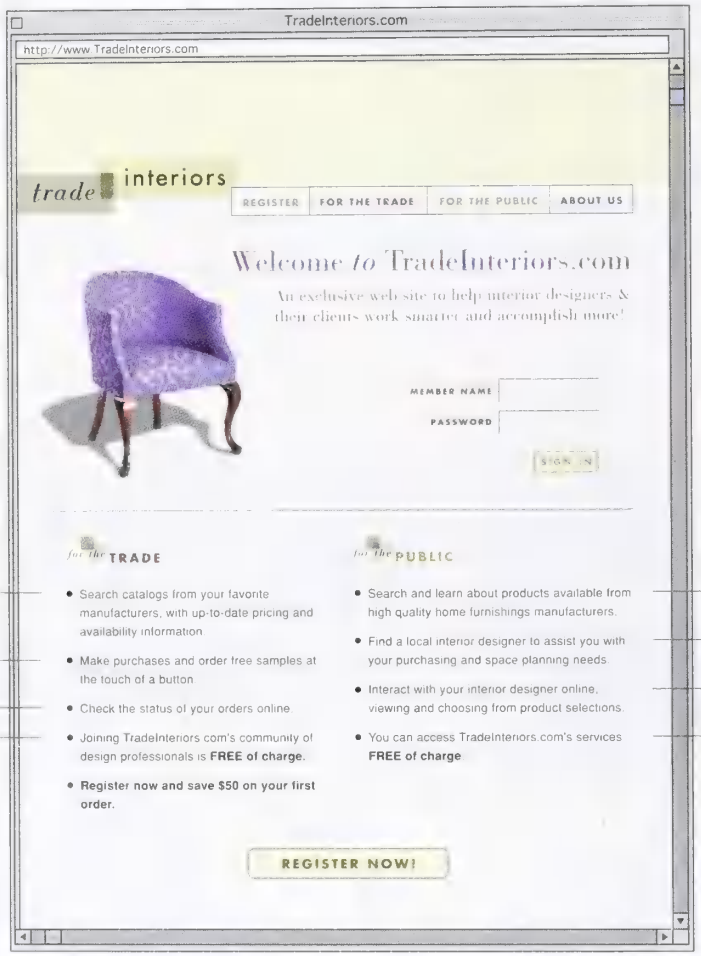
DESIGN PROFESSIONALS & THEIR CLIENTS WORKING TOGETHER ONLINE

SAVE TIME ON PHONE CALLS & VISITS TO THE DESIGN CENTER

TRADE MEMBERS CAN PURCHASE FURNISHINGS & REQUEST FREE SAMPLES ONLINE

TRACK YOUR ORDERS ANYTIME, ANYWHERE

ENJOY EXCLUSIVE TRADE MEMBER BENEFITS FREE OF CHARGE!



FIND INFORMATION YOU WANT & NEED DAY OR NIGHT

CHOOSE FROM A VARIETY OF DESIGN PROFESSIONALS TO ASSIST YOU

WORK WITH YOUR DESIGNER ONLINE

ACCESS OUR CATALOG OF DESIGNER QUALITY FURNISHINGS

trade interiors

ACCESS DESIGNER QUALITY FURNISHINGS, 24 HOURS A DAY - ALL FREE OF CHARGE!

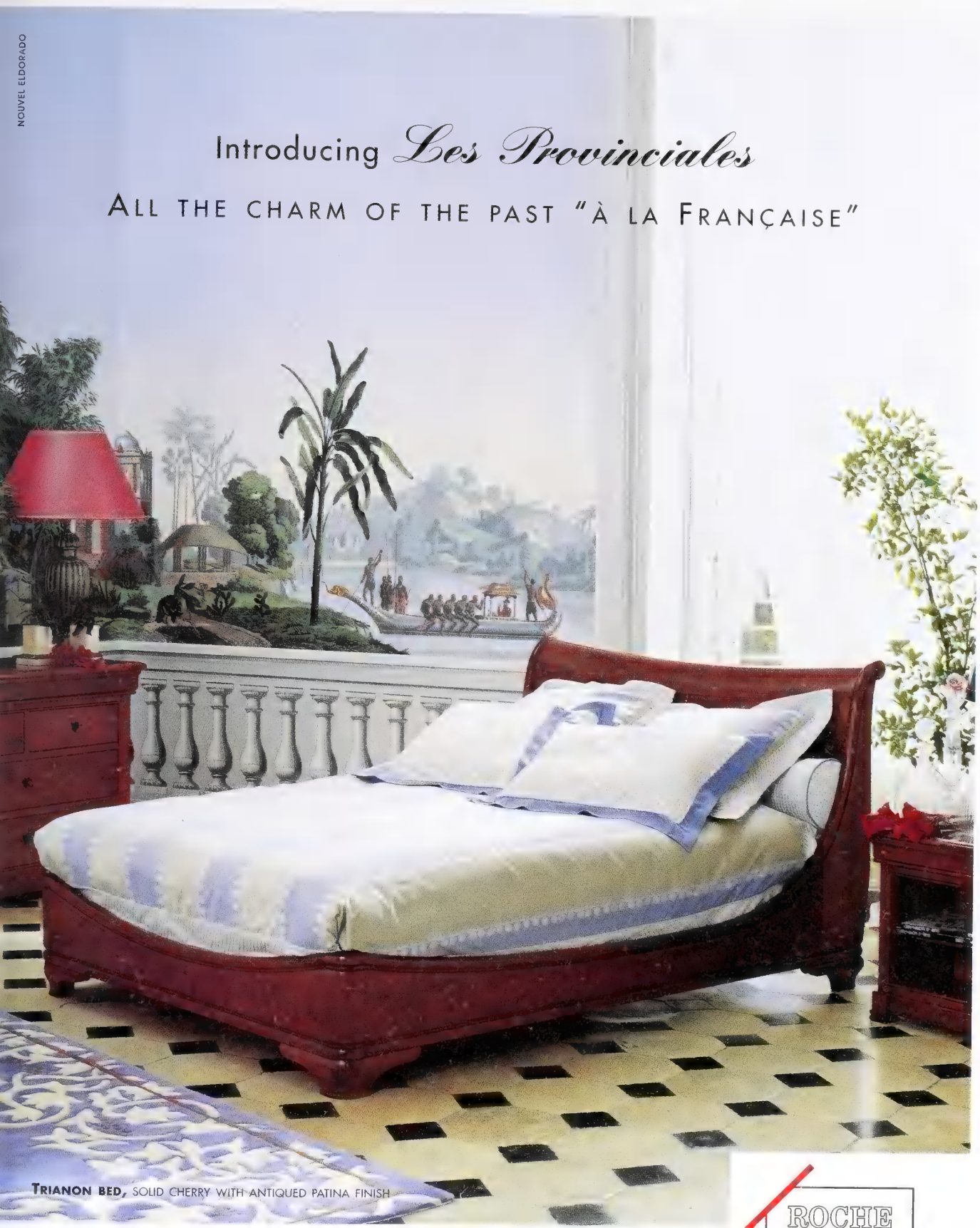
WWW.TRADEINTERIORS.COM

ALL RIGHTS RESERVED

NOUVEL ELDORADO

Introducing *Les Provinciales*

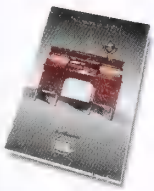
ALL THE CHARM OF THE PAST "À LA FRANÇAISE"



TRIANON BED, SOLID CHERRY WITH ANTIQUED PATINA FINISH

ROCHE BOBOIS® PARIS

EXPRESSING YOUR INTERIOR WORLD



BOSTON · CORAL GABLES, FL · HOUSTON · LA JOLLA · LOS ANGELES · MONTREAL · PALM BEACH · SAN FRANCISCO · SAN JOSE, CA · WASHINGTON, DC · WINNETKA, IL

For our 60 page color catalog, send a $10 check (no credit cards) to Roche Bobois (dept HYS) 183 Madison Avenue, New York, NY 10016

For the store nearest you, call 1-800-972-8372

Paris • London • Brussels • Geneva • Barcelona • Athens • Rotterdam • Mexico City • Buenos Aires • Tokyo

www.roche-bobois.com



To achieve unpretentious luxury, blend Oriental glamour with Bohemian spontaneity. Layers of pattern and sensuous shapes create a moody atmosphere

EDITOR: ELIZABETH MAYHEW

1. LuluDK's cotton printed fabric, $85 a yard; 212-223-4234. 2. Rice-paper bird-cage lamp, $130, from Chista; 212-924-039 3. Dessin Fournir's walnut chair from John Rosselli, through designers; 212-593-2060. 4. Sophie Cook's black and aubergine bottles, $220 and $170, at Vantosh; 404-888-0613. 5. Baccarat's etched amethyst crystal wineglass, $335 each; 800-845-1928. 6. Hourglass-shaped tumblers, $95 each, at Takashimaya; 800-753-2038. 7. Chargers with lace-patterned rims, $100 each, from Mottahedeh; 800-242-3050. 8 & 9. Amber glass doubles as a vase, $55, and napkins with gold leaves, $50 ea at Bergdorf Goodman; 212-753-7300. 10. Stainless-steel cutlery with lotus-leaf design, $65–$80 apiece, at A La Maison; 212-396-1020. 11. [illegible] gold sequin embroidery, $1,400, from Dö Kham; 212-966-2404. 12. Ceramic bowl wi silver-plate rim, $20, [illegible] 212-675-4651. 13. Wool throw by Meg Cohen, $135, at Tutto Bene; 516-537-332

As I See It, #47 in a series
Deborah Turberville
"Memories of Paris"
Photography



THE BOLD LOOK
OF KOHLER.

Reminiscent of a time more elegant, the KOHLER Memoirs™ Suite. Classic beauty. Architectural lines. All in a sophisticated and subtle new color–Sunlight. Such refined taste was, is, and always will be a symbol of finer living. See the Yellow Pages for a KOHLER® Registered Showroom, call 1-800-4-KOHLER, ext. FR5 to order product literature, or visit www.kohlerco.com/memoirs

©1999 by Kohler Co.



A multicultural mix using modern forms and hot colors

1. Framed block-printed linen panels with Indian Buta motif by Robert Kime for John Rosselli, through designers; 212-593-2060. 2. Vaughan's chandelier with Matisse-like cutouts, through designers; 212-319-7070. 3. Airy straw armchair, $490, from Thé à Menthe; 212-675-4651. 4. Sky-blue Tibetan throw with sequin appliqué, $900, at Dö Kham; 212-966-2404. 5. Hammered-silver t holder, $180, from Thé à la Menthe; see above. 6. Slipper chair by Rodolfo Dordoni, slipcovered in orange silk, $1,800, at Salon Moderne; 212-21[illegible] Metalbunch black Orc table at Holly Hunt, through designers; 212-755-6555. 8. Glass plate with go filigree pattern by [illegible] New York; 212-826-8900. 9. Yellow glazed ceramic bowl with silver rim, $24, at Thé à la Menthe, see [illegible] translucent glasses with gold rims, $18 each, at ABC Carpet & Home; 212-47 3000. 11. Silver [illegible] $2[illegible], at Zona; 212-925-6750. 12. Berber rug ottoman, $450, from Thé à la Menth see above. 13. Malatesta's [illegible] Sulpso; 212-965-0990. 14. René Cavilla's thong sandals with bead fringe, $35 at Bergdorf Goodman; 212-[illegible] [illegible]'s flatweave rug, through Pucci; 212-633-0452. 16. Striped blue silk pillo $125, from Ralph Lauren Home [illegible] 17. Indian silk pillow with gold pattern, $240, at Salon Moderne, see abo



there's no one in the world
more beautiful
than your mom



give her the

OLAY

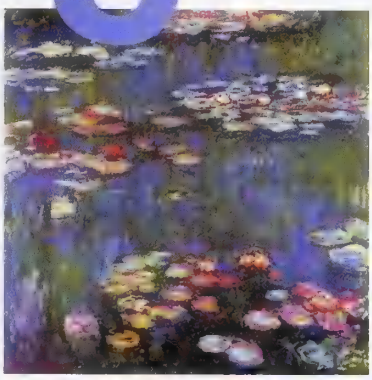
MOTHER'S DAY GIFT COLLECTION



Lounging pillows in a multitude of colors cover a Chinese daybed

1. Nancy Corzine's emerald damask, through designers; 212-223-8340. 2. Designers Guild hand-painted fabric from Osborne & Littl 212-751-3333. 3. Donghia's shimmery Bindi-Jacquard fabric in cumin, through designers; 212-935-3713. 4. Silk fabric in celado and sky from Scalamandré, through designers; 212-980-3888. 5 & 6. Sanderson's hot pink silk fabric and iridescent gold fabric, through designers; 212-319-7220. 7. Tangerine fabric with gold flowers from Nobilis; 800-464-6670. 8. Muriel Brandolini's blue silk pillow with gold ornamentation, $168, at Barneys New York; 212-826-8900. 9. Paisley pillow with tassels, $295 at ABC Carp & Home; 212-473-3000. 10. Kelly Construction's hot pink pillow with modern rectangle appliqué, $93, at Barneys New York; se above. 11. [illegible] pillow, $180, at Salon Moderne; 212-219-3439. 12. Lorenzo Rubelli's luxurious gold woo fabric, from Bergamo, through designers; 212-888-3333. 13. Large silk batik pillow, $125, from Ralph Lauren Home Collection; 21 642-8700. 14. [illegible] stripes, from Zimmer & Rohde, through designers; 212-758-5357. 15. Indian sil pillow in pink and [illegible], see above. 16. Fabric with Bindi pattern in watery blue, from Donghia, see above. Antiq Chinese daybed, [illegible]. Flat-weave rug by Georgina von Etzdorf, $3,470; 212-489-9590.

give mom flowers.



Monet's *Water Lilies* are perhaps the most adored and famous flowers in the world. So why not give them to your mother? At Art.com you can find them along with thousands and thousands of other prints, photographs and other beautifully inspired offerings. You can frame your selection and have it sent as a gift. It's easy. It's affordable. It's fun. This Mother's Day, give your mom flowers that will last forever.

art.com™ bringing the art world to your world

www.art.com ■ AOL Keyword: Art.com



WEARABLE ART

On May 4 the Harvard Graduate School Design gives its annual Excellence in Desi Award to the great iconoclastic Japanese clothing designer Rei Kawakubo (left), wh also works in furniture, interior, and theater design. Since introducing her Comm des Garçons label in 1969, Kawakubo has produced collection after collection uncompromisingly avant-garde men's and women's wear. Although her clothes sell America to a small group of customers—artists, architects, musicians—and are som times of such startling originality that they defy description, they nevertheless exe enormous influence on other designers; her ideas, in watered-down form, often turn on mainstream fashion runways a season or two later. Kawakubo's rigorous and inte lectual aesthetic also has allure and wit—in her hands, a coat worn inside-out with th raw seams showing is mysteriously beautiful. An exhibition of her work runs at th design school's Gund Hall Gallery through May 31. Call 617-495-4731. *Peter Webs*

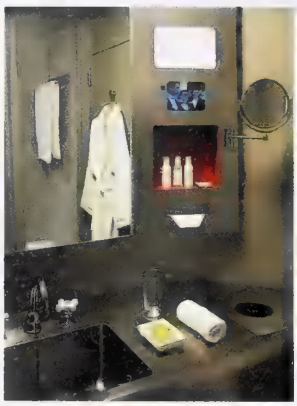
HEAVY METAL

What do you do if you have a passion for rock 'n' roll, the world's largest collection of Jimi Hendrix memorabilia, and more than $100 million to spare? If you are Microsoft cofounder and digital communications tycoon Paul Allen, you hire architectural wizard Frank Gehry to conjure up a wild and crazy, first-of-its-kind, 140,000-square-foot interactive museum completely devoted to American popular music. Designed almost entirely on a computer, the Experience Music Project (below), as it is called, opens this June next to Seattle's Space Needle. Looking something like an arrangement of multicolored, metal-coated human organs, EMP is unlikely to be overshadowed even by the city's most famous landmark. The free-form design, covered



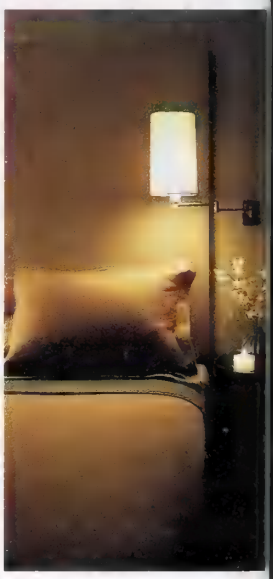
with 21,000 stainless-steel and painted-aluminum panels, was inspired by electric guitar parts and symbolizes the energy and fluidity of music. Inside, visitors will find exhibition spaces, multimedia presentations, an interactive sound lab and studio, a retail store, and performance [illegible] Sky Church, an [illegible] hall inspired by [illegible] place where people [illegible] background can [illegible] appreciate music. Call [illegible] visit www.emplive.com/

SITE VISIT France's Chateau de Versailles lost more than 10,000 trees in devastating storms last December. A suggested donation of $150 or more helps replace a tree. For more information: **www.chateauversailles.fr/tempete**



GRAND HOTEL

Architect Calvin Tsao's palatial marble bathrooms f Manhattan's swank Mercer hotel won him his late commission—from the envious owners of a nearby co petitor, the SoHo Grand. For its new sibling, the Tribeca Grand, which occupies a trapezoidal block just a few streets south, Tsao has conceived 203 guest rooms and suites in subtle shades that include teal and cream. Over his rounded stainless steel bathroom vanities (above) will be handkerchief-size LCD televisions and niches for Kiehl's toiletries. Tsao's generously proportioned built-in desks are outfitted with swing-arm Artemide lamps and ergonomic Aeron chairs. Belgian linen swathes headboards (right), while the rooms' custom armchairs are covered in antiqued saffron-colored velvet. The hotel, with its eight-story atrium lobby and 98-seat basement screening room, opens April 30. 2 Avenue of the Americas. Call 877-519-6600. *Craig Kellogg*





UP TO SNUFF

This month a major new museum, t Gilbert Collection, opens in Somers House, one of central London's most beautiful Georgian landmark which is currently undergoing major restoration. Comprisi more than 800 extraordinary examples of English and Contine tal silver, European gold snuff boxes, Italian mosaics, and enar eled portrait miniatures, the collection was given to the natio in 1996 by the Los Angeles–based expatriate, Sir Arth Gilbert, who was enticed by the availability of appropriate grand gallery space in the 1776 architectural masterpiece. Th 16th-century German silver, silver-gilt, and glass tankard (left) typical of the quality of objects that will be on permanent displa Call 011-44-20-72-40-40-80. *Danielle Fox*

Brunschwig & Fils®



Strawberry Fayre Garnet Chintz on Beaufort Chair

Through Architects and Interior Designers

www.brunschwig.com



The International Fine Ar Fair in New York is the place to buy strictly vette Old Master, Impressionist 19th-century, and modern works. *Autumn: The Grape Harvest* (left), by Ludovico Pozzoserrato, a 16th-century Flemish artis who worked in Italy, is offered by Whitfield Fine Art Limited of London; May 12–17. 212-642-8572

The Philadelphia Museum of Art shows 141 images, including *Tiny in her Halloween Costume*, 1983, (below), by the American photographer Mary Ellen Mark; May 13–August 6. 215-763-8100.



Original 20th-century furniture, jewelry, clothing, and decorative and fine art, such as the Mendenhall Gallery's offering, *Evelyn*, 1998 (right), an oil by R. Kenton Nelson, can be bought at the 13th annual L.A. Modernism Show; May 13–14. 310-455-2886.



EXHIBITIONS AND EVENTS

New York, May 11–18 Phillips, the international auctioneers, will use the entire exhibition space of the American Craft Museum for a preview show and sale of 19th- and 20th-century decorative and fine arts. 212-570-4830. **Copenhagen, Denmark, April 29–August 13** "Danish Porcelain 1775–2000" at the Danish Museum of Decorative Art celebrates the 225th anniversary of the Royal Copenhagen porcelain company. 011-45-33-14-94-52 **Orlando, May 20–January 2, 2001** View astonishing beadwork, basketry, and animal hide objects at the Orlando Museum of Art's "East African Art" exhibit. 407-896-4231. **New York, May 18–July 8** Richard Meier, Kate Spade, and Adam Tihany among others wil create vignettes using Steuben objects in "Celebrating by Design," the inaugural exhibition at the Corning Incorporated Gallery, located in Steuben's new store at 667 Madison Avenue. 212-752-1441. **Washington, DC, May 28–August 20** The National Gallery o Art's "Impressionists at Argenteuil" focuses on more than 50 works created in and around the Paris riverside suburb by Monet, Manet, Sisley, Caillebotte, and Boudin. 202-737-4215



A concert under the stars in the historic landscaped gardens of Middleton Place (left) traditionally closes the Spoleto Festival USA in Charleston, South Carolina. This year's 17-day celebration of music, theater, and dance includes performances by Mark Morris, Lar Lubovitch, Twyla Tharp, Bill T. Jones, Trisha Brown, Merce Cunningham, Elliott Carter, Lucinda Childs, Laurie Anderson, Philip Glass, Meredith Monk, Steve Reich, Robert Wilson, Suzanne Farrell, Peter Martins, Jerome Robbins, Christopher Wheeldon, Susan Stroman, Jacques d'Amboise, Arthur Mitchell, Alvin Ailey, Judith Jamison, Dianne McIntyre, Garth Fagan, Donald McKayle, Eliot Feld, Lar Lubovitch, Mikhail Baryshnikov, Natalia Makarova, Gelsey Kirkland, Alexandra Ansanelli, Julie Kent, Ethan Stiefel, Angel Corella, Ashley Tuttle, Ben Stevenson, Lynn Taylor-Corbett, Ulysses Dove, Dwight Rhoden, Donald Byrd, Bebe Miller, Ralph Lemon, Stephen Petronio, Doug Varone, Jane Comfort, Mark Dendy, Molissa Fenley, Karole Armitage, Margie Gillis, Paul Taylor, Mark Haim, Daniel Ezralow, Lucinda Childs

CERTIFIED PRE-OWNED LEXUS

Buy A Certified Pre-Owned Lexus.

You Won't Believe You Actually Own One.



Each Certified Pre-Owned Lexus passes a meticulous 128-point inspection. It also comes with an industry-leading, 3-year/100,000-total-vehicle-mile limited warranty.* A Certified Pre-Owned Lexus is so like new, you will stare in disbelief every time you see it in your driveway. An unbelievable value. Only at your Lexus dealer.

CERTIFIED Pre-Owned

ONLY AT YOUR LEXUS DEALER

©1999 Lexus, a Division of Toyota Motor Sales, U.S.A., Inc. Lexus reminds you to wear seatbelts, secure children in rear seat, obey all speed laws and drive responsibly. *See your Lexus Certified Pre-Owned dealer for warranty details.

FINE WRINKLES? BROWN SPOTS? ROUGHNESS?

ASK YOUR DERMATOLOGIST ABOUT RENOVA®, FROM THE MAKERS OF RETIN-A®.

RENOVA, WITH A TOTAL SKIN CARE PROGRAM, WORKS.

When sunscreens and moisturizers are not enough, ask your doctors about adding RENOVA. RENOVA is unlike any cosmetic wrinkle cream. It is a prescription cream that is proven to work when used in combination with a total skin care program including sunscreens and protective clothing.

Because RENOVA is a prescription cream, you won't find it on any cosmetic shelf, you'll need to see your doctor. And while it won't work overnight, it can work for you.

HOW RENOVA AND RETIN-A ARE THE SAME. AND DIFFERENT.

RENOVA is a rich emollient cream whose active ingredient is a vitamin A derivative like the one naturally occurring in your body. It's called Tretinoin. The same active ingredient in RETIN-A.

But while RETIN-A is formulated for acne-prone skin, RENOVA is a rich emollient cream developed to treat fine wrinkles, brown spots, and surface texture. Leaving your skin with a softer, smoother texture. While not fully understood, researchers believe RENOVA works in the skin to reduce these signs of sun damage.

Like other prescription medications, RENOVA has been tested for safety and effectiveness. While it will *not* eliminate wrinkles, repair sun damaged skin or reverse the aging process, it is proven to *reduce* fine wrinkles, *fade* brown spots, and *smooth* roughness.

When you use RENOVA, you can expect to experience some redness, itching, or flaking. This is most often mild, and most common when treatment is started. When using RENOVA, or any cosmetic wrinkle cream, you should limit exposure to the sun and always use a sunscreen.

RENOVA is not appropriate for everyone, so talk to your doctor if you are on other medications, pregnant or nursing. See attached information for further explanation on who should or should not use RENOVA. RENOVA is a skin irritant. Results of use beyond 48 weeks have not been established in controlled clinical trials. Clinical trials in those over 50 or with moderately or heavily pigmented skin have not been conducted.

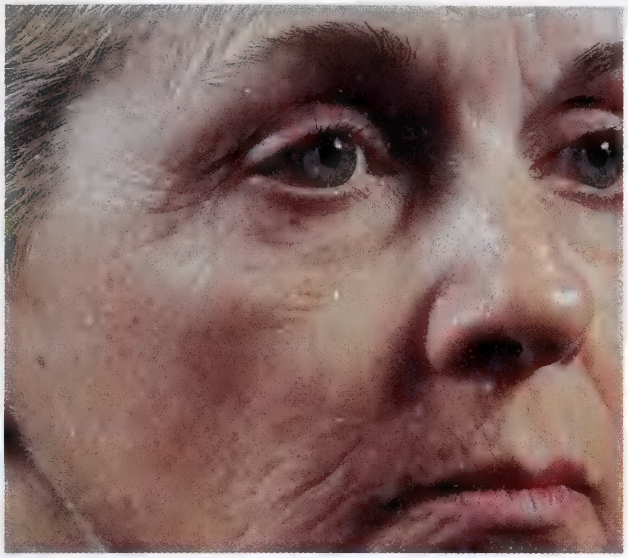
Call today for your FREE information kit and $10 savings.

1-800-64-RENOVA

www.wrinklereport.com

FINE WRINKLES

BEFORE



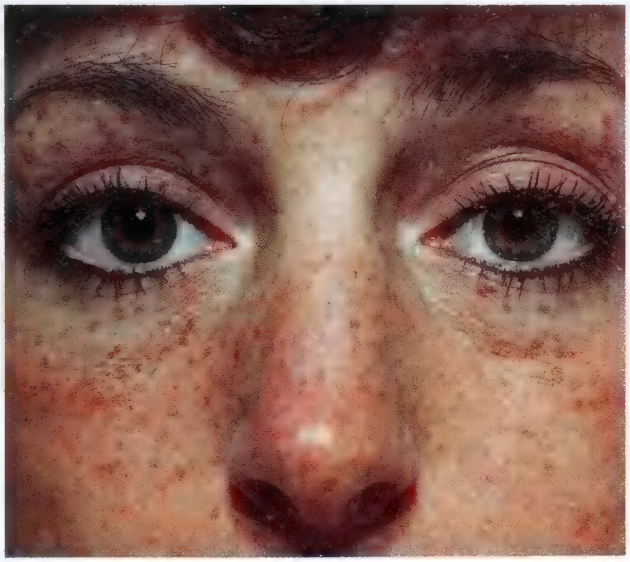
AFTER



All before-after photographs are completely unretouched. Results are after 24 weeks treatment with Renova and a total skin care program, including sun protection. Photo represents minimal improvement. 64% of patients experienced either minimal(40%) or moderate(24%) improvement. 36% experienced no improvement.

BROWN SPOTS

BEFORE



AFTER



All before-after photographs are completely unretouched. Results are after 24 weeks treatment with Renova and a total skin care program, including sun protection. Photo represents moderate improvement. 65% of patients experienced either moderate(38%) or minimal(27%) improvement. 35% experienced no improvement.

See following page for important information. ***© OPC 1999 04DD3086***

RENOVA®

(tretinoin emollient cream) 0.05%



RENOVA®
(TRETINOIN EMOLLIENT CREAM)
0.05%

RENOVA® (re-NO-vah)
Generic Name: Tretinoin Emollient Cream (0.05%)
FOR TOPICAL USE ON THE FACE ONLY

Patient Information

What is the Most Important Information about RENOVA?

RENOVA is a serious medication. It does not eliminate wrinkles or repair sun-damaged skin. It may help treat fine wrinkles, spotty discoloration, and rough feeling skin, but it does not "cure" these conditions. RENOVA should only be used under supervision of your health care provider as part of a broad skin care program. This program should include avoiding direct sunlight (by using protective clothing and sunscreens with a minimum SPF of 15) and using other moisturizing facial creams that do not contain tretinoin.

You should use RENOVA only at bedtime. Do not use drying skin care products. Use the smallest amount of RENOVA needed and avoid getting it in your eyes, ears, nose or mouth.

WARNING: Do not use RENOVA if you are pregnant or attempting to become pregnant. Avoid sunlight and any other medicines that may increase your sensitivity to sunlight (see below).

RENOVA has not been studied in people who are over 50 years of age or in people with moderately or darkly pigmented skin.

What is RENOVA?
(WHAT CAN I EXPECT FROM RENOVA?)

RENOVA is a serious medication that may help treat but will not "cure" fine wrinkles, spotty skin discoloration, and rough feeling skin.

Studies show that after 24 weeks, about 30% of the people who used RENOVA for fine wrinkles or spotty discoloration had moderate improvement, another 35% had minimal improvement and 35% had no improvement. About 16% of the people who used RENOVA for rough skin had moderate improvement, 35% had minimal improvement, and 49% had no improvement. There is no evidence that RENOVA treats coarse skin, deep wrinkles, yellowing skin, or other skin care problems.

RENOVA should be used as part of a broad skin care program. This program should include avoiding direct sunlight (by using protective clothing and sunscreens with a minimum SPF of 15) and using other moisturizing facial creams that do not contain tretinoin. Many people can achieve desired effects by using this program without using RENOVA. You should not use RENOVA until you have tried a broad skin treatment program without RENOVA.

When you use RENOVA, improvement in fine wrinkling, spotty skin discoloration and rough skin is not immediate and occurs gradually over time. Generally, you may notice some effects in 3 to 4 months. The effects are usually most noticeable at about 6 months with little additional improvement after that time. If RENOVA treatment is stopped, the improvement will gradually diminish.

The safety of using RENOVA daily for more than 48 weeks has not been established.

Who Should Not Use RENOVA?

You should not use RENOVA if you are sunburned or highly sensitive to the sun, if you have eczema, or if your skin is irritated. RENOVA can cause increased skin irritation and increased susceptibility to sunburn.

Since RENOVA may make your skin more sensitive to sunlight, you should tell your health care professional if you are also using other medicines that increase sensitivity to sunlight because you should not be using RENOVA with these medicines. These include but are not limited to: thiazides (used to treat high blood pressure), tetracyclines, fluoroquinolones or sulfonamides (used to treat infection), and phenothiazines (used to treat serious emotional problems). If you are taking any prescription medicines, non-prescription medicines or using any facial creams, check with a health care professional to make sure they do not interact with RENOVA.

Pregnancy Warning: Safe use during pregnancy has not been shown. There are reports of birth defects with laboratory animals and humans that were given tretinoin by mouth. You should not use RENOVA if you are pregnant or trying to become pregnant.

It is not known if RENOVA is passed to infants through breast milk. Safe use in children has not been shown.

The safety and effectiveness of RENOVA for people over age 50 or with darker skin coloration has not been proven.

How Should I Use RENOVA?

You should apply RENOVA to your face once a day before retiring using only enough to cover the entire affected area lightly. Gently wash your face with a mild soap, pat the skin dry, and wait 20 to 30 minutes before applying RENOVA. Apply a pea-sized amount of cream to cover your entire face. You may feel a warmth or slight stinging when RENOVA is first applied.

You must be especially careful when applying the cream to avoid your eyes, ears, nostrils, or mouth. RENOVA may cause severe redness, itching, burning, stinging, and peeling if applied to these areas.

Using larger than necessary amounts of RENOVA will not speed results and can cause an overdose. An overdose can result in red and peeling skin as well as some pain or discomfort.

You may use cosmetics after applying RENOVA. Make sure to clean your face thoroughly before applying RENOVA again.

What Should I Avoid While Using RENOVA?

RENOVA increases your sensitivity to sunlight. Avoid sunlight as much as possible. Use protective clothing and a sunscreen with a minimum SPF of 15. Do not sunbathe or use sunlamps. If you are sensitive to sunlight or have a job that requires you to be out in the sun for long periods, you must use extreme caution.

While using RENOVA, avoid any products that can dry or irritate the skin. For example, avoid products applied to the skin that contain alcohol, spices, or lime. Also, avoid cleansers, hair removal, or other products that can irritate the skin.

What Are the Possible Side Effects of RENOVA?

The most common side effects are skin reactions. Itching, red, and dry skin have been reported. So have burning, stinging, and peeling skin. These are most often mild and are most common when treatment is started.

How Can I Get Additional Information?

This leaflet summarizes the most important information about RENOVA. If you would like more information, talk to your doctor or other health care provider. There is also a leaflet written for health professionals that your pharmacist can provide for you.

DERMATOLOGICAL DIVISION
ORTHO PHARMACEUTICAL CORPORATION
Raritan, New Jersey 08869

ORTHO

© OPC 1991 Revised February 1998 653-10-870-5P
U.S. Patents 4,603,146, 4,423,041 and 4,877,805

Retin-A® (tretinoin)

Cream · Gel · Liquid
For Topical Use Only

PATIENT INSTRUCTIONS
Acne Treatment
IMPORTANT
Read Directions Carefully Before Using

THIS LEAFLET TELLS YOU ABOUT RETIN-A (TRETINOIN) ACNE TREATMENT AS PRESCRIBED BY YOUR PHYSICIAN. THIS PRODUCT IS TO BE USED ACCORDING TO YOUR DOCTOR'S INSTRUCTIONS, AND IT SHOULD NOT BE USED FOR ANY DISORDER OF THE BODY OR TO OTHER GROWTHS OR LESIONS. THE LONG-TERM SAFETY AND EFFECTIVENESS OF THIS PRODUCT IN OTHER DISORDERS HAVE NOT BEEN EVALUATED. IF YOU HAVE ANY QUESTIONS, BE SURE TO ASK YOUR DOCTOR.

WARNINGS AND PRECAUTIONS

The effects of the sun on your skin. As you know, overexposure to natural sunlight or the artificial sunlight of a sunlamp can cause sunburn. Overexposure to the sun over many years may cause premature aging of the skin and even skin cancer. The chance of these effects occurring will vary depending on skin type, the climate and the care taken to avoid overexposure to the sun. Therapy with RETIN-A may make your skin more susceptible to sunburn and other adverse effects of the sun, so unprotected exposure to natural or artificial sunlight should be minimized.

Laboratory findings. *When laboratory mice are exposed to artificial sunlight, they often develop skin tumors. These sunlight-induced tumors may appear more quickly and in greater number if the mouse is also topically treated with the active ingredient in RETIN-A, tretinoin. In some studies, under different conditions, however, when mice treated with tretinoin were exposed to artificial sunlight, the incidence and rate of development of skin tumors was reduced. There is no evidence to date that tretinoin alone will cause the development of skin tumors in either laboratory animals or humans. However, investigations in this area are continuing.*

Use caution in the sun. When outside, on hazy days, areas treated with RETIN-A should be protected. An effective sunscreen should be used any time you are outside (consult your physician for a recommendation of an SPF level which will provide you with the necessary high level of protection). For extended sun exposure, protective clothing, like a hat, should be worn. Do not use artificial sunlamps while you are using RETIN-A. If you do become sunburned, stop your therapy with RETIN-A until your skin has recovered.

Avoid excessive exposure to wind or cold. Extremes of climate tend to dry or burn normal skin. Skin treated with RETIN-A may be more vulnerable to these extremes. Your physician can recommend ways to manage your acne treatment under such conditions.

Possible problems. The skin of certain sensitive individuals may become excessively red, swollen, blistered or crusted. If you are experiencing severe or persistent irritation, discontinue the use of RETIN-A and consult your physician.

There have been reports that, in some patients, areas treated with RETIN-A developed a temporary increase or decrease in the amount of skin pigment (color) present. The pigment in these areas returned to normal either when the skin was allowed to adjust to RETIN-A or therapy was discontinued.

Use other medication only on your physician's advice. Only your physician knows which other medications may be helpful during treatment and will recommend them to you if necessary. Follow the physician's instructions carefully. In addition, you should avoid preparations that may dry or irritate your skin. These preparations may include certain astringents, toiletries containing alcohol, spices or lime, or certain medicated soaps, shampoos and hair permanent solutions. Do not allow anyone else to use this medication.

Do not use other medications with RETIN-A which are not recommended by your doctor. The medications you have used in the past might cause unnecessary redness or peeling.

If you are pregnant, think you are pregnant or are nursing an infant: No studies have been conducted in humans to establish the safety of RETIN-A in pregnant women. If you are pregnant, think you are pregnant, or are nursing a baby, consult your physician before using this medication.

GELS ARE FLAMMABLE. Note: Keep away from heat and flame. Keep tube tightly closed.

AND WHILE YOU'RE ON RETIN-A THERAPY

Use a mild, non-medicated soap. Avoid frequent washings and harsh scrubbing. Acne isn't caused by dirt, so no matter how hard you scrub, you can't wash it away. Washing too frequently or scrubbing too roughly may at times actually make your acne worse. Wash your skin gently with a mild, bland soap. Two or three times a day should be sufficient. Pat skin dry with a towel. Let the face dry 20 to 30 minutes before applying RETIN-A. Remember, excessive irritation such as rubbing, too much washing, use of other medications not suggested by your physician, etc., may worsen your acne.

HOW TO USE RETIN-A (TRETINOIN)

To get the best results with RETIN-A therapy, it is necessary to use it properly. Forget about the instructions given for other products and the advice of friends. Just stick to the special plan your doctor has laid out for you and be patient. Remember, when RETIN-A is *used properly,* many users see improvement by 12 weeks. AGAIN, FOLLOW INSTRUCTIONS – BE PATIENT – DON'T START AND STOP THERAPY ON YOUR OWN – IF YOU HAVE QUESTIONS, ASK YOUR DOCTOR.

To help you use the medication correctly, keep these simple instructions in mind.



- Apply RETIN-A once daily before bedtime, or as directed by your physician. Your physician may advise, especially if your skin is sensitive, that you start your therapy by applying RETIN-A every other night. First, wash with a mild soap and dry your skin gently. WAIT 20 to 30 MINUTES BEFORE APPLYING MEDICATION; it is important for skin to be completely dry in order to minimize possible irritation.
- It is better not to use more than the amount suggested by your physician or to apply more frequently than instructed. Too much may irritate the skin, waste medication and won't give faster or better results.
- Keep the medication away from the corners of the nose, mouth, eyes and open wounds. *Spread away from these areas when applying.*
- *Cream:* Squeeze about a half inch or less of medication onto the fingertip. While that should be enough for your whole face, after you have some experience with the medication you may find you need slightly more or less to do the job. The medication should become invisible almost immediately. If it is still visible, you are using too much. Cover the affected area lightly with RETIN-A (tretinoin) Cream by first dabbing it on your forehead, chin and both cheeks, then spreading it over the entire affected area. Smooth gently into the skin.
- *Gel:* Squeeze about a half inch or less of medication onto the fingertip. While that should be enough for your whole face, after you have some experience with the medication you may find you need slightly more or less to do the job. The medication should become invisible almost immediately. If it is still visible, or if dry flaking occurs from the gel **within a minute or so,** you are using too much. Cover the affected area lightly with RETIN-A (tretinoin) Gel by first dabbing it on your forehead, chin and both cheeks, then spreading it over the entire affected area. Smooth gently into the skin.
- *Liquid:* RETIN-A (tretinoin) Liquid may be applied to the skin where acne lesions appear, spreading the medication over the entire affected area, using a fingertip, gauze pad, or cotton swab. If gauze or cotton is employed, care should be taken not to oversaturate it to the extent that the liquid would run into areas where treatment is not intended (such as corners of the mouth, eyes, and nose).
- It is recommended that you apply a moisturizer or a moisturizer with sunscreen that will not aggravate your acne (noncomedogenic) every morning after you wash.

WHAT TO EXPECT WITH YOUR NEW TREATMENT

RETIN-A works deep inside your skin and this takes time. You cannot make RETIN-A work any faster by applying more than one dose each day, but an excess amount of RETIN-A may irritate your skin. Be patient.

There may be some discomfort or peeling during the early days of treatment. Some patients also notice that their skin begins to take on a blush.

These reactions do not happen to everyone. If they do, it is just your skin adjusting to RETIN-A and this usually subsides within two to four weeks. These reactions can usually be minimized by following instructions carefully. Should the effects become excessively troublesome, consult your doctor.

BY THREE TO SIX WEEKS, some patients notice an appearance of new blemishes (papules and pustules). At this stage it is *important to continue* using RETIN-A.

If RETIN-A is going to have a beneficial effect for you, you should notice a continued improvement in your appearance after 6 to 12 weeks of therapy. Don't be discouraged if you see no immediate improvement. Don't stop treatment at the first signs of improvement.

Once your acne is under control you should continue regular application of RETIN-A until your physician instructs otherwise.

IF YOU HAVE QUESTIONS

All questions of a medical nature should be taken up with your doctor. For more information about RETIN-A (tretinoin), call our toll-free number: 800-426-7762. Call between 9:00 a.m. and 3:00 p.m. Eastern Time, Monday through Friday.

DERMATOLOGICAL DIVISION
ORTHO PHARMACEUTICAL CORPORATION

ONLY 200 EXIST IN THE COSMOS, NUMBERED & SIGNED



We call it "Artemis" after the Greek moon goddess, and it's our celebration of 130 years of making crystal chandeliers.

Production has been limited to two hundred.

Artemis is composed of exotic materials prized by antiquarians and collectors. Planetoids of lapis lazuli or onyx trace eccentric orbits around spheroids of rock crystal suspended beneath crystal stars.

Forces of Nature have created fissures and inclusions in the rare quartzes and semi-precious gems, so that no two chandeliers will be exactly alike.

Artemis comes with six or eight arms. Eight-arm electric-powered chandelier shown. The six-arm chandelier may be candle-powered or electric-powered.

Only a few lighting showrooms will carry Artemis. Call us for information.

FOR HELP IN LOCATING ARTEMIS CALL ASAP 1.800.836.1892

SCHONBEK®

Schonbek Worldwide Lighting Inc., 61 Industrial Blvd., Plattsburgh NY 12901-1908. Showroom in Dallas TX, by appointment
Tel: 800.836.1892 or 518.563.7500 Fax: 518.563.4228 www.schonbek.com email: sales@schonbek.com

BLITHE SPIRIT

Go out on a whim and kick up your heels with fanciful surroundings in the style of New York decorator Charlotte Moss



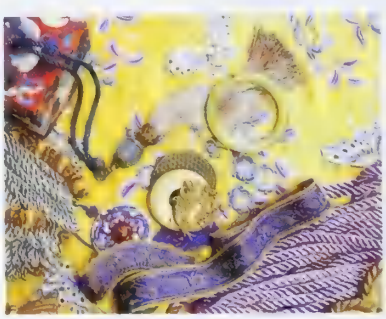
By Christine Pittel

"Bland conformity bores me to tears," says Charlotte Moss, leaning back in an elegant fauteuil in her book-laden office. French doors open to the brownstone's garden, and vintage watercolors of swagged and gilded interiors hang on the wall—right next to Tina Turner's portrait on the bulletin board. "I always wanted to cut loose," says the impeccably dressed, perfectly organized designer, who counts some of Wall Street's highest flyers among her clients. "Why shouldn't decorating be fun?"

Dream a little and turn a bathroom into a shell-themed grotto. A dining room adorned with handpainted silk panels and Chinese fretwork over antiqued mirror transports guests straight to Shanghai. "In a bedroom, I'll take one fabric and use it everywhere until you're buried in it," says Moss. "You walk in and no one can find you. It's my version of camouflage." She knows how to pile on pattern and color to get that luscious, layered Rothschild look at a down-to-earth price, which is not surprising because she's a small-town Southern girl who used to sew her own dresses. "I've been shopping flea markets and backyard sales since I was a child."

For ten years Moss ran her own store, selling decorative treasures she found in Europe before closing it to concentrate on decorating. These days she practically glows when on the subject of legendary predecessors like Elsie de Wolfe and Nancy Lancaster. "The common thread? Fantasy, humor, and joie de vivre," she muses. "I'm sure they, too, had a good time." ■







Exotic bits and pieces (above) that inspired Charlotte Moss (top) to design a tulipière (right) shaped liked a Chinese pagoda. Insouciant parasols crown a daybed (below) and shells bedeck a bathroom (top left).



Modus Operandi

- Shop everywhere. As Tony Duquette said, "There's no such thing as junk."
- Be confident. Get rid of the things that you've been making do with and never really liked. An empty space is better than a mediocre space.
- Knock 'em dead in the entry—dim the lights, light the candles, don't forget flowers.
- Opposites do attract—they electrify one another. Try a modern side table next to a Louis XVI chair.
- Don't dot pictures around a room or spread small items all over table tops. Mass them and then they'll tell a story.
- It's always better to scale up than to scale down. What are you holding back for?

INFINITE YELLOW.



DAFFODIL
JONQUIL
LEMON
JASMINE
HONEY
BEESWAX
RAFFIA
OCHRA

ROBERT ALLEN

FOR MORE INFORMATION ON OUR FABRIC COLLECTIONS CALL YOUR DESIGNER OR 1-800-240-8189

Maurice Lacroix. Tomorrow's Classics.



VW Beetle Convertible, 1973



Miros 32823-3703

Proud Sponsor of

ALS ASSOCIATION

A Reason for Hope

www.alsa.org

Proud Watch Sponsor of the 2000 MISS USA® and MISS UNIVERSE® Pageants.

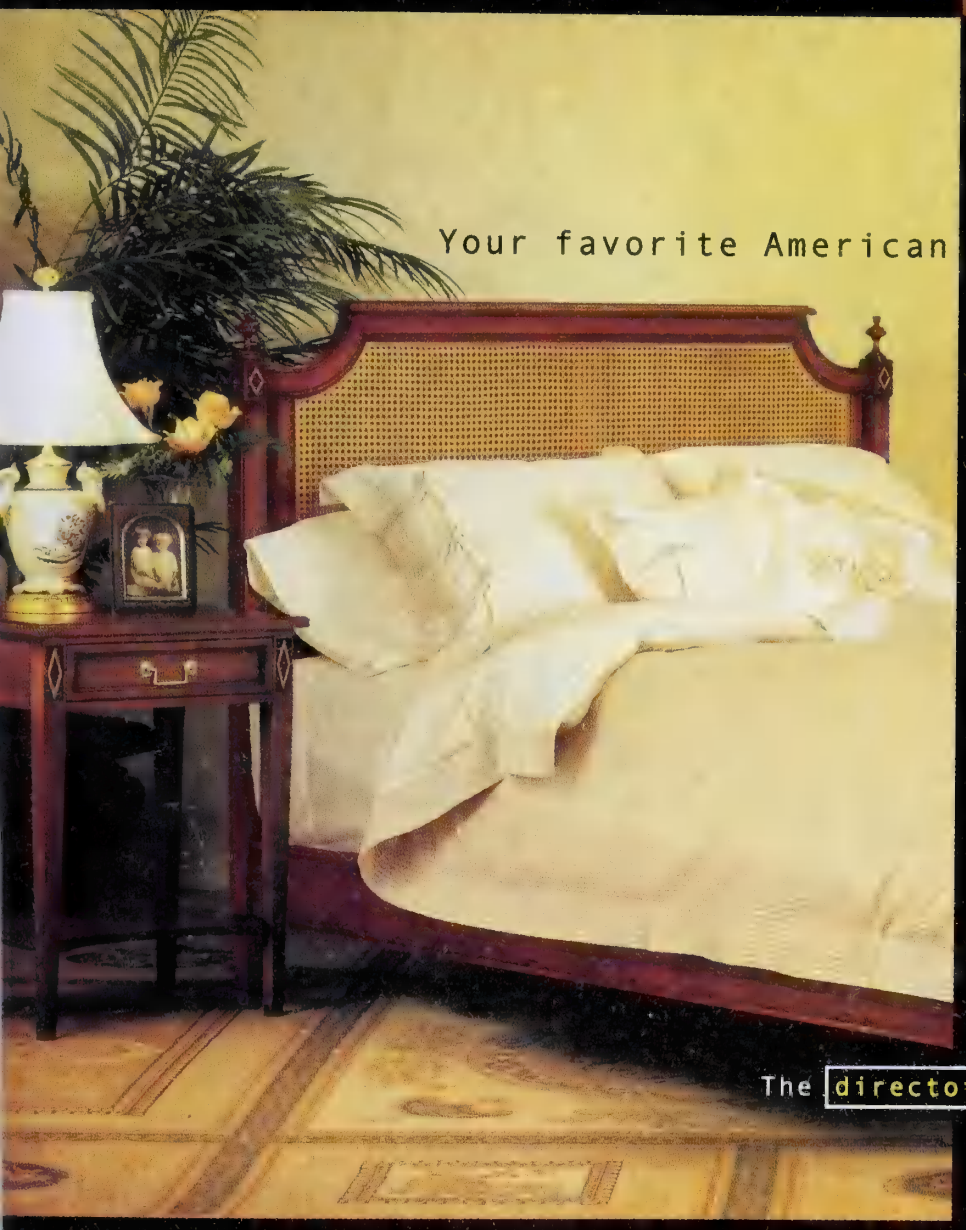
Maurice Lacroix Miros [illegible] steel case with diamonds, scratch-resistant sapphire [illegible]
As shown $2,175. • www.[illegible]oix.com
For dealer nearest you, pl[illegible] Free 1-20[illegible] (1-800-794-7736) Fax 818-[illegible]ca.com

MAURICE LACRO

Switzerland







Your favorite American now speaks French

The directoire collection by

the Stickley dealer nearest you,
order our Directoire catalog, call 315.682.5500

J.G. Stickley, Inc., One Stickley Drive, PO Box 480
nlius, New York 13104-0480
w.stickley.com

100

Stickley

100 Years of Craftsmanship

SECONDHAND ROSES

Creatively recycling other people's discards into your decor

By Margaret Kennedy



Everyone loves a bargain. "Can't you get one for less than $450 from a thrift shop or Goodwill?" wrote Jacqueline Onassis next to the word *chaise* on a 1992 estimate for redoing a bedroom in a weekend house. Designer Richard Keith Langham recently came across the old invoice while cleaning out his office. Mrs. Onassis's neatly scripted comments went on to nix a proposed chair ("I found one"); bypass antique brass headboards ("get new reproductions"); or simply declare a lamp "too expensive." Even this patrician perfectionist understood the merits of thrift.

The Irvington Institute Thrift Shop is one of New York's best bets for bargains on clothing, as well as every imaginable item of household bric-a-brac. All proceeds support research seeking cures for diseases of the immune system. To demonstrate the potential of secondhand furnishings, a few designers whose work is more apt to be seen in Park Avenue apartments have been asked to create vignettes using pieces from the shop. On May 4, their settings will be unveiled in the store windows, and heaps of decorative objects, books, and pictures especially culled for this event will go up for grabs.

To witness stylish imaginations at work, I met each of the designers while they were making their first selections at the shop. Director Kevin Clark had already squirreled away a few things in anticipation. "Each day we get 100 to 150 boxes of donations and up to 1,200 people come in," he said. "So the inventory totally turns over every week and a half!"

"You know, two of my prize possessions came from a thrift shop," said Langham as he began his treasure hunt. "A pair of Italian oval-back chairs that I bought for $80 each turned out to be real 18th century." As we peered into a canvas bin overflowing with damask tablecloths and napkins, Clark explained, "Friday is table linen day—at 9 A.M. there's a line. We sell them for $1 apiece." Disregarding the shoes spilling from the shelves, Langham chose a huge white pedimented bookcase as his starting point. "I'll do a library," he decided. "This would look great with a faux-bois painted finish and the interior lacquered vermilion—or maybe I'll line it in orange felt."

Designer Christopher Coleman likes to mix a cockta of 20th-century designs—a sixties lamp next to a nineties so with a mink throw for a dash of thirties glamour. The imm nently expected cache of 1940s furniture he'd hoped to explo was missing in transit. Never mind. "I always find something said Coleman. And he did. A large free-form crystal dish an graphic black-and-white animal prints copied from cave draw ings were stashed away for him.

Designer Dennis Rolland's only preconceived notio was that he'd rather not do a dining room—he did one la time. But there he was rummaging through the contents of grand dining room—two tables, a dozen chairs, consoles, eve the rug—given by a generous donor who was changing h room to a den. "This looks nice," Rolland said as he lifted pile of pillows off a neoclassical récamier. Unearthing its pa blue cotton moiré cushions and bolster, he declared, "I'll tak it!" In no time he'd put dibs on a faux-bamboo mirror, gilde starburst clock, and a series of hand-colored prints of whi flowers. With the addition of a frothy wedding dress we all h admired, Rolland envisioned "a retreat for the bride."

Each of the designers will be back for a few more fora before their rooms are complete. But what became clear in th first round was how much more fun decorating can be when few finds lighten the tab. ■

For answers to your decorating questions, visit our Web site at www.housebeautiful.com


Pfresh Pfavorite.
Putting a pfresh new pface on your bathroom? Start with our Savannah™ pfaucet. Its classic design and pfine porcelain handles make it the perfect pfit with any decor. Plus, the high-arch swivel spout gives you plenty of room for washing your hands. And like all our pfaucets, this pfavorite is backed by the Pforever Warranty,® which covers both pfinish and pfunction for life. Traditional style meets timeless quality. Now that's a pfresh idea.
Price Pfister™
Pf Pfreshest Ideas in Pfaucets.
www.pricepfister.com









POLISHED GLASS

Los Angeles design diva Barbara Barry brings her love of spare-but-not-bare elegance to the Tranquility collection for Baccarat with sparkling results

Q. What's your hope for how the new crystal collection will be used?

A. I would love it if people grabbed my tumblers, even for a glass of water. I'm all for the small moments in life. I want elegance every day, and I want everyday elegance.

Q. Are we correct to assume that the glass is the most important element on the table?

A. Absolutely. It's a big picture. I've never really been attr[illegible] grown-up and serious. The challenge was to create something very simpl[illegible] chameleon designs that would tone down formal place[illegible] tings and jazz up plain ones.

Q. What's the significance of the unpolished ovals that [illegible]orate your designs for the new collection?

A. The oval is a sensual shape I find very attractive and use quite often in my furniture designs. It evokes differ[illegible] parts of the human body—the face, the thumbnail. And i[illegible] motif the eye receives very gently. ■

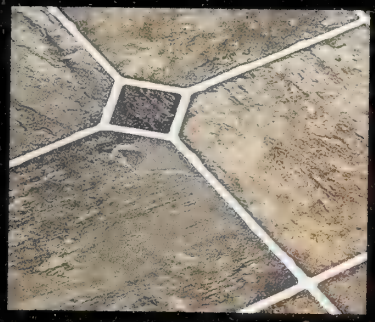
Above, clockwise fro[illegible] ***[illegible]asses; vase and votive candle holder; Barbara Barry; green-tea clock.***



VISIT OUR WEB SITE TO DISCOVER THE LATEST

DECORATING IDEAS. OR CALL 1-800-FLOOR-US.

AVAILABLE ONLY AT FINE FLOORING RETAILERS.



MANNINGTON
FRESH IDEAS IN FLOORING

WWW.MANNINGTON.COM

CYBER HOUSE RULES

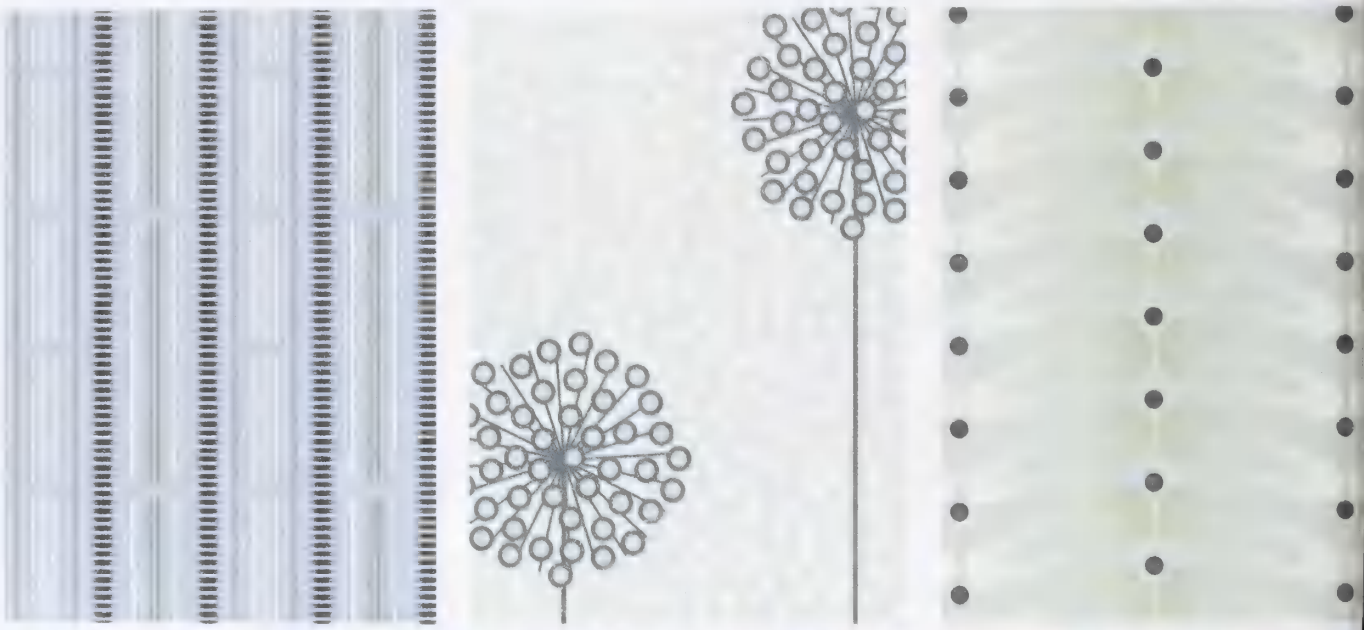
The designer works in London, the boss in upstate New York. But what's 3,000 miles and a five-hour time difference when you have the Internet?

By Jane Margolies

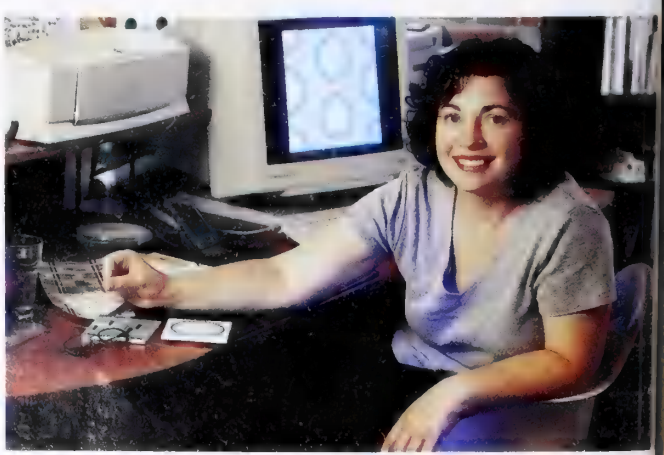
Graphic designer Emma Jones spends her days at the computer in her West London studio, creating coolly modern patterns for a company named Woo. She communicates constantly with Woo's founder and owner, Liza Lamb, but the two almost never see each other. That's because Lamb is on the other side of the Atlantic, in Syracuse, New York, and their communication is largely by e-mail. "We couldn't have this unusual working arrangement without the Internet," Lamb declares.

The partners met in 1996, when both were working for Opel, a German division of General Motors. A year later, their own digital designs were whizzing back and forth through cyberspace. Woo's patterns—or "atmospheric surfaces," as they like to call them—can be digitally printed onto fabric, tile, or laminate. Because each design is generated on a computer, patterns can be downloaded and viewed from a desktop anywhere in the world—and then applied to a screen, tabletop, or some other object a client desires.

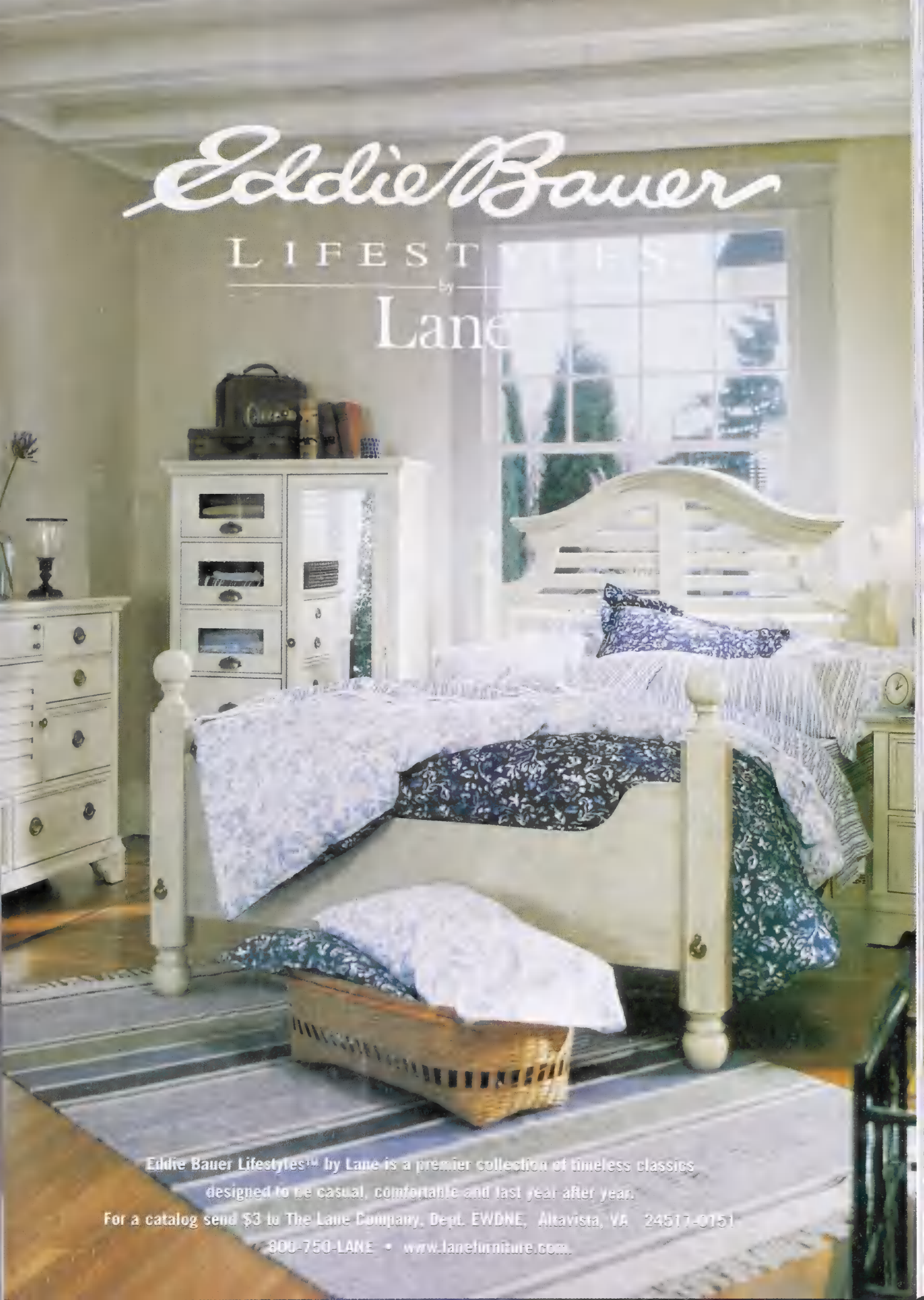
Three times a year Lamb and Jones do meet face-to-face, to plan their next collection, visit clients, and exhibit at trade shows. They will be together in New York this month—along with designs from their new line—at the International Contemporary Furniture Fair. ■







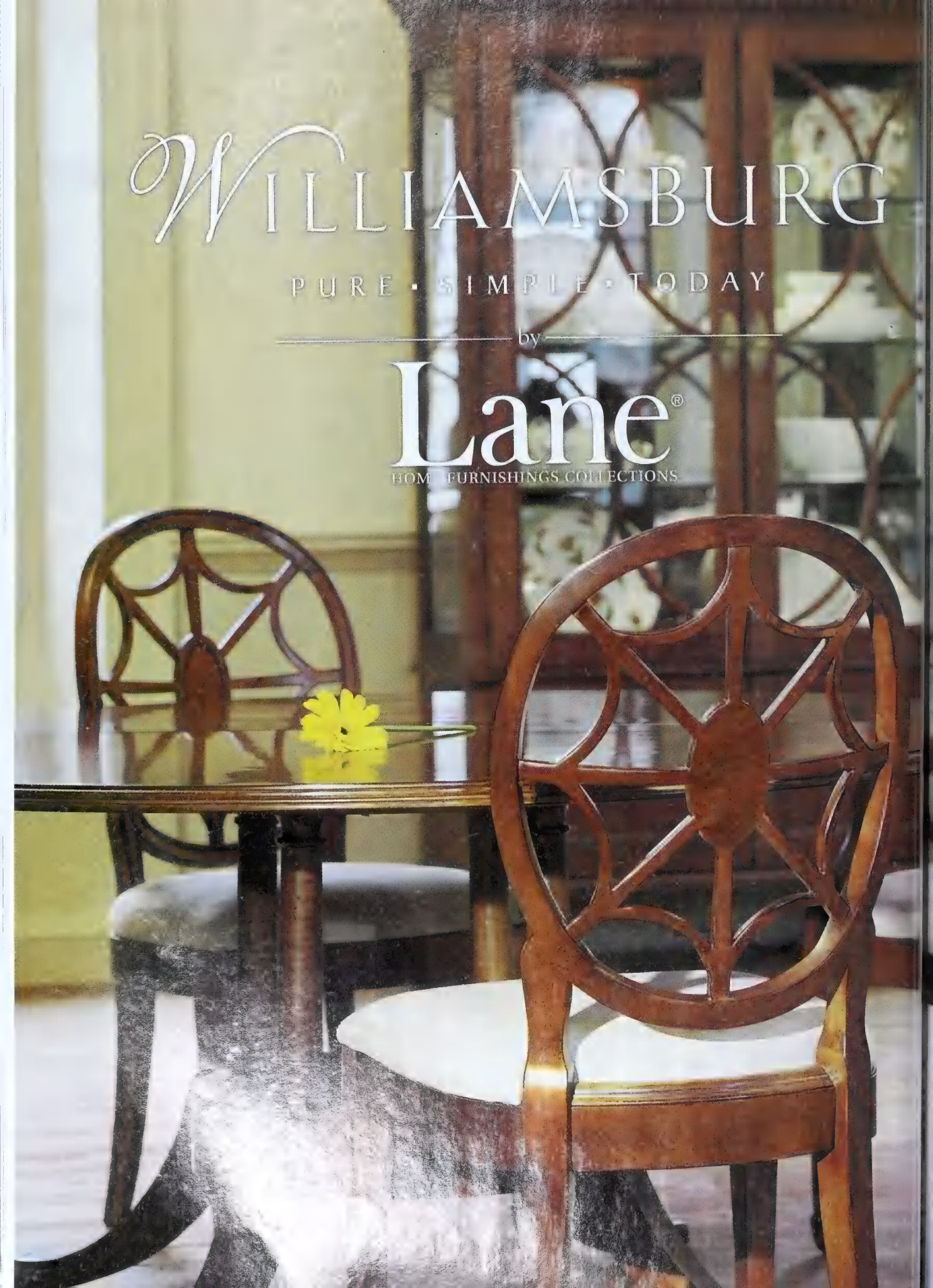
Emma [illegible] and Liza Lamb (above right) reach out and click several times a day to create the [illegible] from their latest line, top, from left: Shola, Caleb, and Kyle.



Eddie Bauer Lifestyles™ by Lane is a premier collection of timeless classics designed to be casual, comfortable and last year after year.

For a catalog send $3 to The Lane Company, Dept. EWDNE, Altavista, VA 24517-0151

800-750-LANE • www.lanefurniture.com


WILLIAMSBURG
PURE • SIMPLE • TODAY
by
Lane®
HOME FURNISHINGS COLLECTIONS









WILLIAMSBURG Pure Simple Today by Lane is a casual and comfortable mix of bedroom, dining room, and living room furniture. Inspired by the past. Designed for today. Ideal for any active lifestyle.

For a catalog send $3 to The Lane Company, Dept. EWDNW, Altavista, VA 24517-0151. 800-750-LANE, www.lanefurniture.com



Down East by Lane captures the essence
of the coast of Maine with its hint of
Victorian design elements
antiqued soft Harbor Wh
Clean, comfortable cla
collection a perfect addi
For a free brochure wri
The Lane Company, Dept.
Altavista, VA 24517-0151
800-750-LANE • www.lanefurni



Professions



architect



farmer



[illegible]



cook



[illegible]



[illegible]



police



plumber

AKTEO
DESIGN JC MARESCHAL

akteo.com

GOING POSTAL

One hundred years after the picture postcard craze began, collectors are snapping up these revealing records of America's hometown history

By Martin Filler

Whatever happened to hobbies? Back in the more innocent days of the forties and fifties—before electronic media claimed everyone's attention and amusement was still largely self-made—people had all kinds of pastimes that have since fallen into sharp decline. Several years ago, when I tried to find a preadolescent who would like to have my beloved circa-1960 stamp album, there were no takers for that hopelessly pretechnological relic.

But another once-popular pursuit long deemed dorky beyond redemption has been enjoying an unexpected revival lately among design professionals and amateurs with an interest in architectural history: the collecting of picture postcards. These lithographed views are a late-19th-century invention that became an American mania in 1896—the year rural free delivery revolutionized mail service throughout the continental United States—and there has always been a small core of serious collectors. At first, people tended to keep those scenes of faraway places because in the days before mass tourism and television, postcards, as longtime collector Paul F. Walter says, "were a way of spreading the news about what things looked like."

Soon, in the fin-de-siècle world that saw the advertising poster raised to the level of high art, postcards became an exciting new creative medium. The artists of the Wiener Werkstätte, for example, produced postcards that are nothing less than small masterpieces of printmaking, as did some other major Art Nouveau figures as Alphonse Mucha and Leo Bakst. Though superb turn-of-the-century postcards can still be found for a few dollars, not surprisingly those artists' cards can fetch hundreds and even thousands of dollars.





Two views (above) of the post office and bank (now Village Hall), Southampton, N.Y., taken several years apart early in the century. Below: Postcards showing the town's train station with horses and motor cars.





Postcards also began to figure in the history of photography. Although most postcards were based on photographic views or produced by machine lithography, a small percentage were actual albumen-print images duplicated from negatives. Such "real photos" (those relatively rare specimens as called in specialist circles) caught the eye of pioneering photographic collectors like the late Sam Wagstaff, who loved the offbeat and sometimes bizarre subject matter of those often sepia-toned cards. Indeed, with billions of postcards manufactured and mailed during the medium's golden age—roughly the two decades between 1898 and 1918—there was something for every possible taste, from acrobats to zeppelins, from religious icons to naughty pin-ups of the *psst, Monsieur* variety.

Because view postcards —pictures of specific cities, towns or buildings—are the most common category of all, they often command little respect among certain fanatics (especially those with primary interest in rarity and investment potential). But it is precisely those



From feathers to dust, most people
allergies have more than one. Among
ding prescription antihistamines, only
ec® (cetirizine HCl) is approved to
t both year-round indoor and outdoor
rgies. And it lasts for 24 hours. So
tever your allergy combination is, ask
r doctor or pharmacist about Zyrtec.
arn more, call 1-800-936-3936 or
www.zyrtec.com

In Zyrtec studies, side effects were mild or moderate, including, fatigue and dry mouth in adults. Drowsiness occurred in 11% to 14% of adults, depending on dose, compared to 6% taking placebo. In children, headache was the most common side effect. Others included, sore throat and stomach ache. Drowsiness occurred in 2% to 4% of children, depending on dose compared to 1% taking placebo.

ZYRTEC®
cetirizine HCl
Lots of allergies. Just one pill.

ZYRTEC ONCE A DAY cetirizine HCl

For Seasonal and Year-round Allergies and Chronic Idiopathic Urticaria. Due caution should be exercised when driving a car or operating potentially dangerous machinery.

BRIEF SUMMARY ZYRTEC® (CETIRIZINE HYDROCHLORIDE) TABLETS AND SYRUP FOR ORAL USE (FOR FULL PRESCRIBING INFORMATION, CONSULT PACKAGE INSERT)

CONTRAINDICATIONS ZYRTEC is contraindicated in those patients with a known hypersensitivity to it or any of its ingredients or hydroxyzine. **PRECAUTIONS Activities Requiring Mental Alertness:** In clinical trials, the occurrence of somnolence has been reported in some patients taking ZYRTEC; due caution should therefore be exercised when driving a car or operating potentially dangerous machinery. Concurrent use of ZYRTEC with alcohol or other CNS depressants should be avoided because additional reductions in alertness and additional impairment of CNS performance may occur. **Drug-Drug Interactions:** No clinically significant drug interactions have been found with theophylline at a low dose, azithromycin, pseudoephedrine, ketoconazole, or erythromycin. There was a small decrease in the clearance of cetirizine caused by a 400-mg dose of theophylline; it is possible that larger theophylline doses could have a greater effect. **Carcinogenesis, Mutagenesis and Impairment of Fertility:** In a 2-year carcinogenicity study in rats, cetirizine was not carcinogenic at dietary doses up to 20 mg/kg (approximately 15 times the maximum recommended daily oral dose in adults on a mg/m² basis, or approximately 10 times the maximum recommended daily oral dose in children on a mg/m² basis). In a 2-year carcinogenicity study in mice, cetirizine caused an increased incidence of benign liver tumors in males at a dietary dose of 16 mg/kg (approximately 6 times the maximum recommended daily oral dose in adults on a mg/m² basis, or approximately 4 times the maximum recommended daily oral dose in children on a mg/m² basis). No increase in the incidence of liver tumors was observed in mice at a dietary dose of 4 mg/kg (approximately 2 times the maximum recommended daily oral dose in adults on a mg/m² basis, or approximately equal to the maximum recommended daily oral dose in children on a mg/m² basis). The clinical significance of these findings during long-term use of ZYRTEC is not known. Cetirizine was not mutagenic in the Ames test, and not clastogenic in the human lymphocyte assay, the mouse lymphoma assay, and in vivo micronucleus test in rats. In a fertility and general reproductive performance study in mice, cetirizine did not impair fertility at an oral dose of 64 mg/kg (approximately 25 times the maximum recommended daily oral dose in adults on a mg/m² basis). **Pregnancy Category B:** In mice, rats, and rabbits, cetirizine was not teratogenic at oral doses up to 96, 225, and 135 mg/kg, respectively (approximately 40, 180 and 220 times the maximum recommended daily oral dose in adults on a mg/m² basis). There are no adequate and well-controlled studies in pregnant women. Because animal studies are not always predictive of human response, ZYRTEC should be used in pregnancy only if clearly needed. **Nursing Mothers:** In mice, cetirizine caused retarded pup weight gain during lactation at an oral dose in dams of 96 mg/kg (approximately 40 times the maximum recommended daily oral dose in adults on a mg/m² basis). Studies in beagle dogs indicated that approximately 3% of the dose was excreted in milk. Cetirizine has been reported to be excreted in human breast milk. Because many drugs are excreted in human milk, use of ZYRTEC in nursing mothers is not recommended. **Geriatric Use:** In placebo-controlled trials, 186 patients aged 65 to 94 years received doses of 5 to 20 mg of ZYRTEC per day. Adverse events were similar in this group to patients under age 65. Subset analysis of efficacy in this group was not done. **Pediatric Use:** The safety of ZYRTEC, at daily doses of 5 or 10 mg, has been demonstrated in 376 pediatric patients aged 6 to 11 years in placebo-controlled trials lasting up to four weeks and in 254 patients in a non-placebo-controlled 12-week trial. The safety of cetirizine has been demonstrated in 168 patients aged 2 to 5 years in placebo-controlled trials of up to 4 weeks duration. On a mg/kg basis, most of the 168 patients received between 0.2 and 0.4 mg/kg of cetirizine HCl. The effectiveness of ZYRTEC for the treatment of seasonal and perennial allergic rhinitis and chronic idiopathic urticaria in pediatric patients aged 2 to 11 years is based on an extrapolation of the demonstrated efficacy of ZYRTEC in adults in these conditions and the likelihood that the disease course, pathophysiology and the drug's effect are substantially similar between these two populations. The recommended doses for the pediatric population are based on cross-study comparisons of the pharmacokinetics and pharmacodynamics of cetirizine in adult and pediatric subjects and on the safety profile of cetirizine in both adult and pediatric patients at doses equal to or higher than the recommended doses. The cetirizine AUC and C_{max} in pediatric subjects aged 2 to 5 years who received a single dose of 5 mg of cetirizine syrup and in pediatric subjects aged 6 to 11 years who received a single dose of 10 mg of cetirizine syrup were estimated to be intermediate between that observed in adults who received a single dose of 10 mg of cetirizine tablets and those who received a single dose of 20 mg of cetirizine tablets. The safety and effectiveness of cetirizine in pediatric patients under the age of 2 years have not yet been established. **ADVERSE REACTIONS** Controlled and uncontrolled clinical trials conducted in the United States and Canada included more than 6000 patients aged 12 years and older, with more than 3900 receiving ZYRTEC at doses of 5 to 20 mg per day. The duration of treatment ranged from 1 week to 6 months, with a mean exposure of 30 days. Most adverse reactions reported during therapy with ZYRTEC were mild or moderate. In placebo-controlled trials, the incidence of discontinuations due to adverse reactions in patients receiving ZYRTEC 5 or 10 mg was not significantly different from placebo (2.9% vs. 2.4%, respectively). The most common adverse reaction in patients aged 12 years and older that occurred more frequently on ZYRTEC than placebo was somnolence. The incidence of somnolence associated with ZYRTEC was dose related, 6% in placebo, 11% at 5 mg and 14% at 10 mg. Discontinuations due to somnolence for ZYRTEC were uncommon (1.0% on ZYRTEC vs 0.6% on placebo). Fatigue and dry mouth also appeared to be treatment-related adverse reactions. There were no differences by age, race, gender or by body weight with regard to the incidence of adverse reactions. Table 1 lists adverse experiences in patients aged 12 years and older which were reported for ZYRTEC 5 and 10 mg in controlled clinical trials in the United States and that were more common with ZYRTEC than placebo. **Table 1. Adverse Experiences Reported in Patients Aged 12 Years and Older in Placebo-Controlled United States ZYRTEC Trials (Maximum Dose of 10 mg) with Rates of 2% or Greater (Percent Incidence) ZYRTEC (N=2034) Placebo (N=1612) respectively:** Somnolence (13.7 vs 6.3) Fatigue (5.9 vs 2.6) Dry Mouth (5.0 vs 2.3) Pharyngitis (2.0 vs 1.9) Dizziness (2.0 vs 1.2). In addition, headache and nausea occurred in more than 2% of the patients, but were more common in placebo patients. Pediatric studies were also conducted with ZYRTEC. More than 1300 pediatric patients aged 6 to 11 years with more than 900 treated with ZYRTEC at doses of 1.25 to 10 mg per day were included in controlled and uncontrolled clinical trials conducted in the United States. The duration of treatment ranged from 2 to 12 weeks. Placebo-controlled trials up to 4 weeks duration included 168 pediatric patients aged 2 to 5 years who received cetirizine, the majority of whom received single daily doses of 5 mg. The majority of adverse reactions reported in pediatric patients aged 2 to 11 years with ZYRTEC were mild or moderate. In placebo-controlled trials, the incidence of discontinuations due to adverse reactions in pediatric patients receiving up to 10 mg of ZYRTEC was uncommon (0.4% on ZYRTEC vs. 1.0% on placebo). Table 2 lists adverse experiences which were reported for ZYRTEC 5 and 10 mg in pediatric patients aged 6 to 11 years in placebo-controlled clinical trials in the United States and were more common with ZYRTEC than placebo. Of these, abdominal pain was considered treatment-related and somnolence appeared to be dose-related, 1.3% in placebo, 1.9% at 5 mg and 4.2% at 10 mg. The adverse experiences reported in pediatric patients aged 2 to 5 years in placebo-controlled trials were qualitatively similar in nature and generally similar in frequency to those reported in trials with children aged 6 to 11 years. **Table 2. Adverse Experiences Reported in Pediatric Patients Aged 6 to 11 Years in Placebo-Controlled United States ZYRTEC Trials (5 or 10 mg Dose) Which Occurred at a Frequency of ≥ 2% in Either the 5-mg or the 10-mg ZYRTEC Group, and More Frequently Than in the Placebo Group. ZYRTEC 5 mg (N=161), 10 mg (N=215) vs placebo (N=309):** Headache (11.0%, 5 mg; 14.0%, 10 mg; 12.3%, placebo); Pharyngitis (6.2%, 5 mg; 2.8%, 10 mg; 2.9%, placebo); Abdominal pain (4.4%, 5 mg; 5.6%, 10 mg; 1.9%, placebo); Coughing (4.4%, 5 mg; 2.8%, 10 mg; 3.9%, placebo); Somnolence (1.9%, 5 mg; 4.2%, 10 mg; 1.3%, placebo); Diarrhea (3.1%, 5 mg; 1.9%, 10 mg; 1.3%, placebo); Epistaxis (3.7%, 5 mg; 1.9%, 10 mg; 2.9%, placebo); Bronchospasm (3.1%, 5 mg; 1.9%, 10 mg; 1.9%, placebo); Nausea (1.9%, 5 mg; 2.8%, 10 mg; 1.9%, placebo); Vomiting (2.5%, 5 mg; 2.3%, 10 mg; 1.0%, placebo). The following events were observed infrequently (less than 2%), in either 3982 adults and children 12 years and older or in 659 pediatric patients aged 6 to 11 years who received ZYRTEC in U.S. trials, including an open adult study of six months' duration. A causal relationship of these infrequent events with ZYRTEC administration has not been established. **Autonomic Nervous System:** anorexia, flushing, increased salivation, urinary retention. **Cardiovascular:** cardiac failure, hypertension, palpitation, tachycardia. **Central and Peripheral Nervous Systems:** abnormal coordination, ataxia, confusion, dysphonia, hyperesthesia, hyperkinesia, hypertonia, hypoesthesia, leg cramps, migraine, myelitis, paralysis, paresthesia, ptosis, syncope, tremor, twitching, vertigo, visual field defect. **Gastrointestinal:** abnormal hepatic function, aggravated tooth caries, constipation, dyspepsia, eructation, flatulence, gastritis, hemorrhoids, increased appetite, melena, rectal hemorrhage, stomatitis including ulcerative stomatitis, tongue discoloration, tongue edema. **Genitourinary:** cystitis, dysuria, hematuria, micturition frequency, polyuria, urinary incontinence, urinary tract infection. **Hearing and Vestibular:** deafness, earache, ototoxicity, tinnitus. **Metabolic/Nutritional:** dehydration, diabetes mellitus, thirst. **Musculoskeletal:** arthralgia, arthritis, arthrosis, muscle weakness, myalgia. **Psychiatric:** abnormal thinking, agitation, amnesia, anxiety, decreased libido, depersonalization, depression, emotional lability, euphoria, impaired concentration, insomnia, nervousness, paroniria, sleep disorder. **Respiratory System:** bronchitis, dyspnea, hyperventilation, increased sputum, pneumonia, respiratory disorder, rhinitis, sinusitis, upper respiratory tract infection. **Reproductive:** dysmenorrhea, female breast pain, intermenstrual bleeding, leukorrhea, menorrhagia, vaginitis. **Reticuloendothelial:** lymphadenopathy. **Skin:** acne, alopecia, angioedema, bullous eruption, dermatitis, dry skin, eczema, erythematous rash, furunculosis, hyperkeratosis, hypertrichosis, increased sweating, maculopapular rash, photosensitivity reaction, photosensitivity toxic reaction, pruritus, purpura, rash, seborrhea, skin disorder, skin nodule, urticaria. **Special Senses:** parosmia, taste loss, taste perversion. **Vision:** blindness, conjunctivitis, eye pain, glaucoma, loss of accommodation, ocular hemorrhage, xerophthalmia. **Body as a Whole:** accidental injury, asthenia, back pain, chest pain, enlarged abdomen, face edema, fever, generalized edema, hot flashes, increased weight, leg edema, malaise, nasal polyp, pain, pallor, periorbital edema, peripheral edema, rigors. Occasional instances of transient, reversible hepatic transaminase elevations have occurred during cetirizine therapy. Hepatitis with significant transaminase elevation and elevated bilirubin in association with the use of ZYRTEC has been reported. In foreign marketing experience the following additional rare, but potentially severe adverse events have been reported: anaphylaxis, cholestasis, glomerulonephritis, hemolytic anemia, [illegible], emotional dyskinesia, severe hypotension, stillbirth, and thrombocytopenia. **DRUG ABUSE AND DEPENDENCE** [illegible] abuse or dependency occurs with ZYRTEC. **OVERDOSAGE** Overdosage has been reported with ZYRTEC. [illegible] 150 mg of ZYRTEC, the patient was somnolent but did not display any other clinical signs [illegible] results. In an 18-month-old pediatric patient who took an overdose of ZYRTEC (approximately 180 mg), [illegible] were observed initially; this was followed by drowsiness. Should overdose occur, treatment [illegible] supportive, taking into account any concomitantly ingested medications. There is no known [illegible] ZYRTEC [illegible] effectively removed by dialysis, and dialysis will be ineffective unless a dialyzable [illegible]. The acute minimal lethal oral doses were 237 mg/kg in mice (approximately 95 times the maximum recommended daily oral dose in adults on a mg/m² basis or approximately 55 times the maximum recommended daily oral dose in children on a mg/m² basis) and [illegible] (approximately 460 times the maximum recommended daily oral dose in adults on a mg/m² basis or approximately 270 times the maximum recommended daily oral dose in children on a mg/m² basis). In rodents, the [illegible] and the target of multiple-dose toxicity was the liver.

Cetirizine is licensed from UCB Pharma, Inc.

Printed in U.S.A. 70-4573-00-3 Revised May 1998

CX056A00-C © 1999, Pfizer Inc

documents of the vanished man-made landscape that are priz by the new generation of collectors. Back when he was writi his cult-classic 1978 book *Delirious New York*, the Dutch arc tect Rem Koolhaas realized that the only abundant source period images of the amusement parks of Coney Island was be found on postcards. Marilyn Symmes, curator of drawi and prints at the Cooper-Hewitt National Design Museum an avid collector of cards depicting fountains, which she u for her recent exhibition "Fountains: Splash and Spectacl

But few scholars have depended on postcards as exte sively as the architectural historian Carol Willis, founder a director of the Skyscraper Museum in New York. "I use postcards to illustrate articles, books, and for research," says. "In fact, with no use fees—because they're long out copyright—they're much cheaper and take a lot less time acquire than applying to the Library of Congress or the Av Architectural and Fine Arts Library at Columbia Univers for photographs." Her book on the Empire State Build includes postcard images of that famous structure, and she tracked the development of other skyscrapers thanks to su period views. "At postcard shows you can find an incredi kaleidoscope of the visual history of the past century, with buildings of every city categorized and conveniently ca logued for your efficient perusal," Willis says.

With almost 3,000 postcards in her highly focused c lection, Willis admits that she's reaching a saturation po "I now have to look through hundreds before I find one sale that I don't have or haven't rejected many times bef With so many, it's difficult to remember if you have a spec card or not. But my philosophy is if it's $2 or under, just bu because it can take hours to find it again."

How to deal with duplicates is one of the besett problems of the postcard collector. Dealers frown on bu bringing their albums along with them, for as Paul Wa observes, "There's no one more paranoid than someone v sells things for a dollar." Collectors determined not to acq seconds carry around photocopies or written description their holdings, and at one recent show Carol Willis spot an aficionado who had put his entire collections into his ital laptop computer. For the most part, though, the outlay card is so small that extras can be easily swapped with l minded collectors, or given away. What hostess wouldn't l to receive a vintage 1910 postcard of her town, even if doesn't plan to take up collecting herself?

Though big American cities produced the largest n ber of postcards to accommodate their larger population is the amazingly broad coverage of even the smallest hai that makes collecting old postcards a fascinating way to d ment the local history of almost everyone's hometown. Th are books galore on the architectural development of our g metropolises, but smaller communities—save for those active historical societies or preservation groups—often h no publication that people can turn to for a glimpse of a ished way of life there.

(Continued on page





The perfume of a flower. A Lladró porcelain.
Beautiful things that bring us joy.
Lladró. A tradition of beauty will last forever.

To find the Authorized Lladró Dealer nearest you,
please call 1-800-634-9088, Dept. HB43. www.lladro.com
If you live in Canada contact Disvasa Canada Inc. on (416) 439-4334

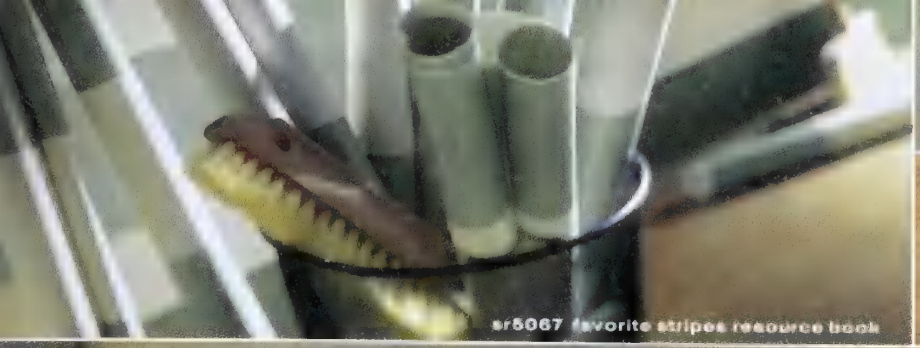
LLADRÓ®

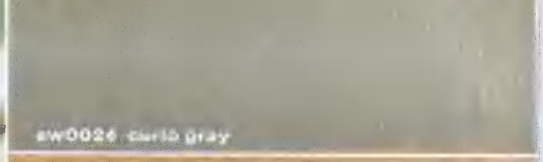
Industrial felt, stainless steel, cement, and wenge take the floor



PRODUCED BY CAROLYN SOLLIS AND OLGA NAIMAN; NEDJELJKO MATURA

1. Broadloom carpet from Beaulieu has a subtle vine pattern; 800-241-4018. 2. Shaggy cut and loop pile carpet from Ruckstuhl, through Larsen Carpet; 908-686-7203. 3. Patterson Flynn & Martin's luxurious inch-thick wool carpet; 212-688-7700. 4. Stone mosaics from Paris Ceramics; 212-644-2782. 5. Stainless-steel floor tiles through [illegible] 212-758-2593. 6. Faux-glass tile by Amtico; 800-291-9885. 7. Industrial wool felt carpet from A.M. Colle[illegible] 212-925-2616. 8. Mohawk's diamond-patterned loop pile carpet; 800-241-4900. 9. Woven nylon carpet [illegible] design from Tuva Looms; 877-289-8882. 10. Amtico's driftwood-effect flooring. 11. Denis Colo[illegible] wood tile; 212-517-1512. 12. Artistic Tile's silvery polished slate mimics bird's-eye maple, 212[illegible] 13. Stark's thick abaca carpet in rich black; 212-752-9000. 14. White laminate flooring from Bruce; [illegible] 15. Thomas Eakins's flat woven rug is made of Belgian linen; 212-628-1950. 16. Pergo's two-to[illegible] range. 17. Bleached wenge from I.J. Peiser; 212-279-6900.









e wallpaper like you never have before. Find it online. Only at

ur neighborhood Sherwin-Williams store. 1-800-4-SHERWIN.

sk how. Ask now. Ask Sherwin-Williams.™



10 The Sherwin-Williams Company

www.sherwin-williams.com

New materials, finishes, and textures transform neutral flooring



NEDJELJKO MATURA PRODUCED BY CAROLYN SOLIS AND OLGA NAIMAN

1. *Denis Colomb's Moroccan-inspired cement tile; 212-517-1512.* 2. *Karh's ash hardwood floor; 800-800-5247.* 3. *Oxidized stripes on a plain terra-cotta background from Sannini, through EX; 212-758-2593.* 4. *Striped cork floor tiles by KorQinc, through EX.* 5. *Grainy zebra hardwood from Hoboken Floors; 212-759-5917.* 6. *Manningtree's laminate distressed pine floor; 800-814-7355.* 7. *Edelman's oxblood leather tile; 800-886-TEDY.* 8. *Woven [illegible] from Merida Meridian; 800-345-2200.* 9. *Columbia's dark cherry laminate floor; 800-654-87[illegible]* [illegible] *California slate through Studium V; 212-486-1811.* 11. *Red waves accent Christine Van [illegible] carpet; 212-343-9070.* 12. *Stark's woven herringbone abaca carpet; 212-752-9000.* 13. *[illegible] with a metallic finish from Sannini, through EX.* 14. *Nubby New Zealand wool carpet from Wo[illegible]* [illegible] *Kavastan's wool carpet looks like cable-knit; 800-848-2020.* 16. *Carpet of natural linen* [illegible] *Martin's environmentally friendly bamboo flooring; 800-334-8701.*



Take the Risk Assessment Test. It's 6 simple questions.

Many of us sense we might be at high risk for getting breast cancer—especially if we've watched a mother or sister battle the disease. Well, now there's a way to stop wondering and actually do something about it. Because now your doctor has a way to figure out your risk of getting breast cancer. It's called the Gail Model Risk Assessment Test, and while it's important for every woman to have this test, it's even more important if you suspect you're at high risk.

Answers to six simple questions allow your doctor to evaluate your risk. Basically, you're given a number that estimates your chances of getting breast cancer over the next five years. If you're 35 or older and your number is 1.7 or higher, you're considered at high risk for breast cancer. Please remember that *this does not mean* you will get breast cancer, only that your risk is higher than average. Most women will get scores of less than 1.7.

But what can I do if I am at high risk?

Talk to your doctor about NOLVADEX® (tamoxifen citrate) Tablets.

For the first time, there is a *clinically proven* way for many women at high risk of developing breast cancer to significantly reduce that risk: Nolvadex Tablets.

The proof? In a landmark study of women 35 and older at high risk for breast cancer, women who took Nolvadex had 44% fewer breast cancers than women taking sugar pills. Nolvadex decreases but doesn't eliminate the risk of breast cancer and didn't show an increase in survival.

Nolvadex isn't for every woman at high risk. In the study, women taking Nolvadex were 2 to 3 times more likely to develop uterine (endometrial) cancer or blood clots in the lung and legs, although each of these occurred in less than 1% of women. Women with a history of blood clots should not take Nolvadex. Stroke, cataracts, and cataract surgery were more common with Nolvadex. In addition, women may experience some level of hot flashes and vaginal discharge. **Pregnant women or women planning on becoming pregnant soon should not take Nolvadex.** You and your doctor must carefully discuss whether the potential benefit of Nolvadex outweighs these potential side effects.

See your doctor today for your risk assessment test.

For more information: **1 800 996.3994** or **www.nolvadex.com**

Please see important information on adjacent page.

©2000 AstraZeneca Pharmaceuticals LP

NLT32Y300

Patient Information about
NOLVADEX® (tamoxifen citrate) Tablets

(Nol´ va dex)

for Breast Cancer Treatment and Reduction in the Incidence of Breast Cancer

Generic Name: Tamoxifen (ta-MOX-i-fen)

Please read this information carefully before you begin taking NOLVADEX. It is important to read this information each time your prescription is filled or refilled in case new information is available. This summary does not tell you everything about NOLVADEX. Your health care professional is the best source of information about this medicine. You should talk with him or her before you begin taking NOLVADEX and at regular checkups. In addition, the professional package insert contains more detailed information on NOLVADEX.

WHAT ARE THE MOST IMPORTANT THINGS I SHOULD KNOW ABOUT NOLVADEX?

NOLVADEX has been shown to help women with advanced breast cancer and in clinical trials of over 30,000 women with early breast cancer it has been shown to reduce the risk of recurrence. Also in a trial of 13,000 women at high risk of breast cancer, NOLVADEX reduced the risk of developing the disease.

Like all medicines, NOLVADEX has some side effects. Most are mild and relate to its hormonal mode of action. NOLVADEX can increase the risk of some serious and potentially life-threatening conditions, including uterine cancer, blood clots, and stroke. It can also increase the risk of getting cataracts or of needing cataract surgery.

If you experience symptoms of any of these, tell your doctor **immediately** (see "What should I avoid or do while taking NOLVADEX?). You and your doctor must carefully discuss your personal medical conditions, history, and preferences to decide whether the good NOLVADEX may do for you outweighs its potential risks. If you and your doctor decide that NOLVADEX therapy is right for you, you should look for symptoms indicating you might be experiencing one of the known risks with NOLVADEX.

WHAT IS NOLVADEX?

- NOLVADEX is a prescription medicine used to reduce the risk of getting breast cancer in women who have a high risk of getting breast cancer.
- NOLVADEX is used to treat advanced breast cancer in women and men.
- NOLVADEX is used to reduce the recurrence of breast cancer in women who have had surgery and/or radiation therapy to treat early breast cancer. NOLVADEX is also used in women with breast cancer who are at risk of developing a second breast cancer in the opposite breast.

HOW DOES NOLVADEX WORK?

NOLVADEX belongs to a group of medicines called anti-estrogens. Anti-estrogens work by blocking the effects of the hormone estrogen in the body. Estrogen may cause the growth of some types of breast tumors. NOLVADEX may block the growth of tumors that respond to estrogen.

WHO SHOULD NOT TAKE NOLVADEX?

- You should not take NOLVADEX to reduce the risk of getting breast cancer if you have ever had blood clots or if you develop blood clots that require medical treatment. However, if you are taking NOLVADEX for treatment of early or advanced breast cancer, the benefits of NOLVADEX may outweigh the risks associated with developing new blood clots. Your health care professional can assist you in deciding whether NOLVADEX is right for you.
- You should not take NOLVADEX if you are taking medicines to thin your blood (anticoagulants) like warfarin (Coumadin®*)
- You should not take NOLVADEX if you plan to become pregnant while taking NOLVADEX or during the two months after you stop taking it because NOLVADEX may harm your unborn child. You should stop taking NOLVADEX if you become pregnant while taking the drug. Please talk with your doctor about birth control methods that you should use if you are capable of becoming pregnant. You should have your menstrual period during a menstrual period or a few days before you should have a negative pregnancy test before you begin to take NOLVADEX.
- You should not take NOLVADEX if you are pregnant.
- You should not take NOLVADEX if you have had an allergic reaction to NOLVADEX or tamoxifen citrate (the chemical name).

NOLVADEX® (tamoxifen citrate) Tablets

- NOLVADEX is not known to reduce the risk of breast cancer in women with changes in breast cancer genes (BRCA1 or BRCA2).
- You should not take NOLVADEX to decrease the chance of getting breast cancer if you are less than age 35, because NOLVADEX has not been tested in younger women.
- You should not take NOLVADEX to reduce the risk of breast cancer unless you are at high risk of getting breast cancer. Certain conditions put women at high risk and it is possible to calculate this risk for any woman. Breast cancer risk assessment tools to help calculate your risk of breast cancer have been developed and are available to your health care professional. You should discuss your risks with your health care professional.
- Children should not take NOLVADEX because treatment for them has not been sufficiently studied.

HOW SHOULD I TAKE NOLVADEX?

- You will take NOLVADEX differently, depending on your diagnosis.

For treatment of breast cancer in adult women and men, the usual dose is 20-40 mg a day. Take the tablets once or twice a day depending on the tablet strength prescribed. If your doctor has prescribed a different dose, do not change it unless he or she tells you to do so. For women with early breast cancer, NOLVADEX should be taken for 5 years. For women with advanced cancer, NOLVADEX should be taken until your doctor feels it is no longer indicated.

For reduction of the risk of breast cancer, the usual dose is 20 mg a day, for five years.

- Do not stop taking your tablets unless your doctor tells you to do so.

ARE THERE OTHER IMPORTANT FACTORS TO CONSIDER BEFORE TAKING NOLVADEX?

- Tell your doctor if you have ever had blood clots that required medical treatment.
- Because NOLVADEX may affect how other medicines work, always tell your doctor if you are taking any other prescription or non-prescription (over-the-counter) medications, particularly if you are taking warfarin to thin your blood.

WHAT SHOULD I DO WHILE TAKING NOLVADEX?

- If you see a health care professional who is new to you (an emergency room doctor, another doctor in the practice), tell him or her that you take NOLVADEX.
- If you are taking NOLVADEX to reduce your risk of getting breast cancer, you should know that NOLVADEX does not prevent all breast cancers. While you are taking NOLVADEX and in keeping with your doctor's recommendation, you should have annual gynecological checkups which should include breast exams and mammograms. If breast cancer occurs, there is no guarantee that it will be detected at an early stage. This is why it is important to continue with regular checkups.

WHAT ARE THE POSSIBLE SIDE EFFECTS OF NOLVADEX?

The most common side effects reported with NOLVADEX are: hot flashes; vaginal discharge or bleeding; and menstrual irregularities (these side effects may be mild or may be a sign of a more serious side effect). Women may experience hair loss or skin rashes; however, hair loss is uncommon and is usually mild.

A rare but serious side effect of NOLVADEX is a blood clot in the veins. Blood clots stop the flow of blood and can cause serious medical problems, disability or death. Women who take NOLVADEX are at increased risk for developing blood clots in the lungs and legs. Some women may develop more than one blood clot, even if NOLVADEX is stopped. Women may also have complications from treating the clot, such as bleeding from thinning the blood too much. Symptoms of a blood clot in the lungs may include sudden chest pain, shortness of breath or coughing up blood. Symptoms of a blood clot in the legs are pain or swelling in the calves. A blood clot in the legs may move to the lungs. If you experience any of these symptoms of a blood clot, contact your doctor immediately.

NOLVADEX increases the chance of having a stroke, which can cause serious medical problems, disability, or death. If you experience any symptoms of stroke, such as weakness, difficulty walking or talking, or numbness, contact your doctor immediately.

NOLVADEX increases the chance of changes occurring in the lining of your uterus (endometrium), which can be serious including cancer of the uterus. If you have not had a hysterectomy (removal of the uterus), it is important for you to tell your doctor immediately if you experience any

NOLVADEX® (tamoxifen citrate) Tablets

unusual vaginal discharge, vaginal bleeding, or menstrual irregularities; or pain or pressure in the pelvis (lower stomach). These may be caused by changes to the lining of your uterus (endometrium). It is important to bring them to your doctor's attention without delay as they can occasionally indicate the start of something more serious, and could include cancer of the uterus or other changes to the uterus.

NOLVADEX may cause cataracts or changes to parts of the eye known as the cornea or retina. NOLVADEX can increase the chance of needing cataract surgery, and can cause blood clots in the veins of the eye. NOLVADEX can result in difficulty in distinguishing different colors. If you experience any changes in your vision, tell your doctor immediately.

Rare side effects, which may be serious, include certain liver problems such as jaundice (which may be seen as yellowing of the whites of the eyes).

If you are a woman receiving NOLVADEX for treatment of advanced breast cancer, and you experience excessive nausea, vomiting or thirst, tell your doctor immediately. This may mean that there are changes in the amount of calcium in your blood (hypercalcemia). Your doctor will evaluate this.

In patients with breast cancer, a temporary increase in the size of the tumor may occur and sometimes results in muscle aches/bone pain and skin redness. This condition may occur shortly after starting NOLVADEX and may be associated with a good response to treatment.

Many of these side effects happen only rarely. However, you should contact your doctor if you think you have any of these or any other problems with your NOLVADEX. Some side effects of NOLVADEX may become apparent soon after starting the drug, but others may first appear at any time during therapy.

This summary does not include all possible side effects of NOLVADEX. It is important to talk to your health care professional about possible side effects. If you want to read more, ask your doctor or pharmacist to give you the professional labeling.

Keep NOLVADEX in its original prescription container and out of the reach of children.

Do not take your tablets after the expiration date on the container. Be sure that any discarded tablets are out of the reach of children.

This leaflet provides you with a summary of information about NOLVADEX. Medicines are sometimes prescribed for uses other than those listed. NOLVADEX has been prescribed specifically for you by your doctor. Do not give your medicine to anyone else, even if they have a similar condition, because it may harm them.

If you have any questions or concerns, contact your doctor or pharmacist. Your pharmacist also has a longer leaflet about NOLVADEX written for health care professionals that you may ask to read. For more information about NOLVADEX or breast cancer, call 1-800-34 LIFE 4.

Rev T 0

*Coumadin (warfarin) is a registered trademark of Du Pharmaceuticals

ZENECA Pharmaceuticals

Zeneca Pharmaceuticals
A Business Unit of Zeneca Inc.
Wilmington, Delaware 19850-5

Printed in USA

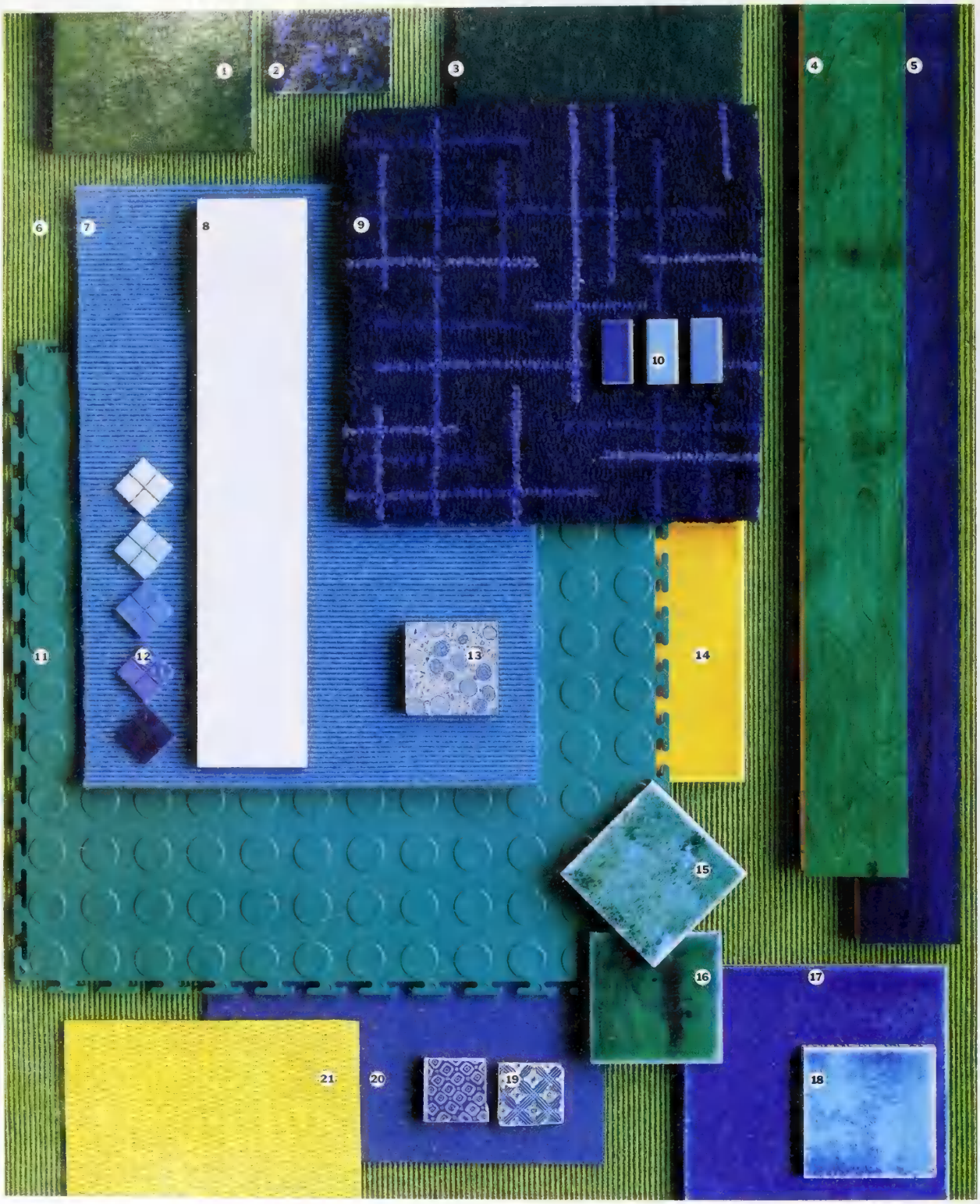
© 2000 Zeneca



uis Philippe Trundle Bed is available from our Quick Ship Program finished
wn, or to order in any of our 18 hand-applied finishes and colors
Grange catalogue send $10 to Grange Furniture, Inc
exington Avenue, New York, NY 10016

GRANGE
1·800·GRANGE·1
www.grange.fr

Jewel-toned hues of ground-breaking intensity



NEDELIKO MATURA PRODUCED BY CAROLYN SOLLIS AND OLGA NAIMAN

1. Ann Sacks's leather tile; 800-278-8453. 2. Bisazza's tile of crushed colored glass looks like terrazzo; 305-597-4099. 3. Aquamarine broadloom carpet from Lee's has DuPont stain protection; 336-379-2000. 4 & 5. Stained suede in cobalt and jade from Permagrain; 610-353-8801. 6 & 7. Eurotex's ribbed mohair carpets; 215-739-8[illegible]. 8. Ateet's rectangular ceramic tile in sky blue, through Hastings; 212-674-9700. 9. Lush hand-tufted wool [illegible] by Christine Van Der Hurd; 212-343-9070. 10. Appiani's brick-shaped mosaics in assorted colors, through Artistic Tile; 212-727-9331. 11. Interlocking rubber tiles from JCH International; 800-328-9203. 12. Sicis's [illegible] through Hastings. 13. Poured resin flooring with pieces of marble from Hastings. 14. [illegible] & 18. Color-saturated crackle-glazed tiles by Cerasarda, through Hastings. 19. Small porcelain [illegible] antique tapestries, through Artistic Tile. 20. Armstrong's blue tile is intended for commercial applications [illegible]. 21. Sisal-like woven vinyl flooring from Bolon; 800-227-5471.



▲BOMBAY PAST ▼BOMBAY PRESENT



ly, Bombay is serving up a variety of tasteful gifts, timeless decorative accents
clusively designed furniture. Visit us and find the many delightful surprises that
ou. Bombay: Classic. Timeless. You.

BOMBAY.

www.bombayco.com

r 400 locations in the US and Canada. Call toll free 1-800-829-7789 for the store nearest you.

ADEN

ON THE TWENTIETH CENTURY

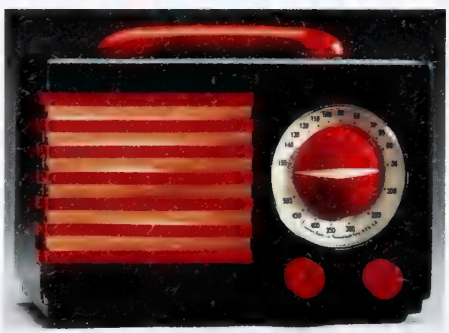
In a major coup, the Metropolitan Museum of Art gets a stunning private collection that celebrates America's golden age of industrial design

By Martin Filler

High temple of traditionalism though it may be, the Metropolitan Museum of Art in New York has played a pivotal role in promoting 20th-century design in the United States. Three hugely popular exhibitions held at the Met in the 1920s and '30s brought modern European and American furniture and decorative objects into the public spotlight well before the innovative aesthetics they embodied became widely accepted. But the Metropolitan's point of view was very different from that of its fledgling Manhattan sister institution, the Museum of Modern Art. Their long-forgotten rivalry in shaping early-20th-century taste is a fascinating subtheme of "American Modern: 1925–1940—Design for a New Age," an illuminating exhibition on view at the Metropolitan from May 16 through January 7, 2001. This remarkable show, which encompasses a wide range of furniture, industrial design, graphics, decorative objects, and textiles, then goes on an extensive national tour sponsored by the American Federation of Art

The two museums' divergent outlooks are neat summed up by J. Stewart Johnson, the show's curator and th Metropolitan's consultant for modern design and architectur in recalling his application to become curator of the MoM design department: "I was interviewed by Philip Johnson, th founder of the department, and the first thing he said wa 'You're not going to put any Art Deco in here, are you?' I sai 'No, I'm not, though if you're covering the 20th century i hard to leave out people like Ruhlmann as if they didn't eve exist.' But believe me, I didn't press it, and I got the job."

Since its establishment in 1929, MoMA has had a blin spot about Art Deco. Although the museum allowed the ea lier Art Nouveau style into the modernist canon—Alfr Barr, the founding director, saw links between it and Symbo ist painting—the then-fashionable Art Deco was scorned







In John C. Waddell's Manhattan apartment, right, a 1937 poster by Lester Beall above the only known example of Paul T. Frankl's Skyscraper desk, c. 1927. Gilbert Rohde designed the chair for Heywood-Wakefield, c. 1930 and clock for Herman Miller, c. 1933. Above, Streamliner meat slicer by Egmont Arens and Theodore C. Brookhart, 1940. Norman Bel Geddes's flag-inspired Patriot radio for Emerson, 1940.



EVER LOOK
down and see a
REFLECTION
of yourself?

You don't live in a museum. You live in a home. With children and pets, science projects and dinner parties. That's why our rugs and carpets come in such a wide selection of distinctive designs, rich textures and carefully chosen hues. Everything from the casually elegant to the traditionally sophisticated. And all crafted to last. So they don't just fit where you live. But the way you live as well. Pictured is Floral Isfahan from the Samovar™ collection.

Karastan

2000 Karastan. For a Karastan Collections Brochure: 1-800-234-1120, ext. NA42 or karastan.com

The pure geometry of Paul Lobel's 1934 silverplate tea service (right) epitomizes American modern design. Beneath, silverplate by Alfred G. Kintz, 1928, and flatware prototypes by Russel Wright, c. 1930. Below: Paul T. Frankl cork-armed lounge chair, c. 1932. Bottom: Zany bar items like the Opco ice gun, c. 1935, were the rage after Prohibition.







as too commercial, a mongrel inferior to the Bauhaus-inspired purity that MoMA demanded. To be sure, Art Deco took ideas from Cubism and Jazz Age pop culture and shook them up into a fizzy cocktail of high and low art, a concoction that the puritanical Barr and the zealot Johnson found poisonous. But the more worldly Metropolitan drank deeply and acquired some superb examples of Art Deco directly from the 1925 Exposition Internationale des Arts Décoratifs et Industriels Modernes, the Paris fair that subsequently gave the style its name. Thus, by the more inclusive standards of our own time, the Metropolitan's permanent collection of 20th-century design gives a far more representative idea of what modernism was really like in the years between the first and second world wars.

That broader interpretation of modernism was a determining factor in prompting collector John C. Waddell (a member of MoMA's architecture and design committee) to give his important trove of '20s and '30s American design to the Metropolitan, and it forms the lion's share of the almost 175 objects in the current show. Unlike many of today's publicity-hungry museum donors, the very private Waddell did not want his name in the exhibition title, let alone emblazoned on a banner on Fifth Avenue. He was happy to let the Met put his gifts on display, mixed with its prior holdings to provide a more complete picture of the period. In any case, this is not Waddell's first show there. He has a parallel passion for avant-garde photography of the interwar years and has built one of the finest personal collections in this medium. In 1989 he gave the Met a third of his 500-piece hoard, and Ford Motor Company bought the rest for the museum.

"What I'm hoping for," says Waddell as he lounges in an extravagantly scaled cork-armed Paul T. Frankl armchair that will soon be moved from his apartment to the Met, is that more attention gets focused on these designers. A few of the great ones, like Donald Deskey and Gilbert Rohde, are in museums many times over. But over the years, most of the others have gotten pretty short shrift. Of the 63 designers in this show, most were not represented in the Met's collection before now."

Certainly most museum-goers have never heard of the wildly experimental fabric designers Charles Buckles Falls and Kneeland ("Ruzzi") Green. The multitalented Dutch-born Herman Rosse will come as another revelation. His metalwork will be displayed in a partial reconstruction of a 1928 black lacquer room he designed and furnished, and which his family has just given to the Met. And though Eva Zeisel remains a vigorous ceramics designer at age 93, other pioneering female modernists like Helen Dryden, Helen Hughes Dulany, and Pola Hoffmann will be raised from posthumous obscurity thanks to this show.

Waddell has been particularly drawn to mass-produced modernism, a combination of innovation and affordability that he finds quintessentially American. Though he has acquired many one-of-a-kind rarities—like Frankl's recently rediscovered Skyscraper desk, sure to be a show-stopper—



THE ONLY THING OUR NEW CASEMENT WINDOW CRANK WILL CATCH IS YOUR ATTENTION.

At long last, blinds, shades, and curtains can breathe a sigh of relief, and so can you. Because with Pella's all-new casement, nothing can get poked, prodded, or caught on a protruding window crank. It comes with a fold-away handle that flips open when you need it, then tucks neatly back into place when you don't. It's always out of the way. In fact, you might not even know it's there. And that's truly noteworthy. To find out more, contact us at 1-800-54-PELLA or visit our website at www.pella.com.

©2000 Pella Corporation C269Z0FB

VIEWED TO BE THE BEST.®

Pella®

he is just as happy with pieces that can still be found at flea markets. Standing before a dramatic floor-to-ceiling display of fluted Fostoria glass vases by the New York–born George Sakier, he laughs. "I always call them American Josef Hoffmann for $3.99 at your favorite gift shop in 1930," he says, acknowledging the pieces' clear debt to the Viennese architect. "They must have been middle-class wedding gifts."

Utilitarian objects also appeal to Waddell, who has never been afraid to display some very unconventional items at home, and which will come as an even bigger surprise in the august atmosphere of the Metropolitan. Among them is a knockout black-and-silver floor scale, designed around 1930 by the little-remembered New Zealand emigré Joseph Sinel. This chic object seems ready to give the weight of Cole Porter, and the sleekly lettered admonition on its base exudes New York City brashness: "Step On It." Then there are pieces like the sculptural, streamlined Water Witch outboard motor and a ray-gun-shaped gadget for crushing ice, which capture the period's fascination with speed and futuristic fantasy, antidotes to the grim, earthbound realities of the Depression.

One of the most intriguing aspects of the interwar period is how, in a mere fifteen years, the United States became the world leader in industrial design. In 1925 the nation did not participate in the momentous Paris exposition because Secretary of Commerce Herbert Hoover believed th we did not have any modern design. Economics and politi had much to do with the rapid transformation just ahea Though manufacturers had been quite conservative during t prosperous 1920s, churning out products in a wide variety traditional forms, during the Depression many compani turned to modern styling as a novelty they hoped would sp plunging sales. For all the bravado those innovative piec embody, there was also an edge of desperation in the mov

Another decisive factor in America's rise to mode design dominance was the huge influx of foreign-born tale More than a third of the designers represented in the n Metropolitan show were immigrants. Some were drawn economic opportunity, others came to escape political oppr sion, but all found a country receptive to entrepreneurs, ev if the radical new style in which they worked was not y widely understood. Though several brought aesthetic infl ences from their homelands, the American melting p worked as effectively in design as it did in the culture at lar There are few objects in "American Modern," and its beau fully illustrated exhibition catalog (Abrams) that could ha been produced anywhere else at the time. "This was a hi point of creativity in America," says Waddell, "and we ou to celebrate it as our own." ■

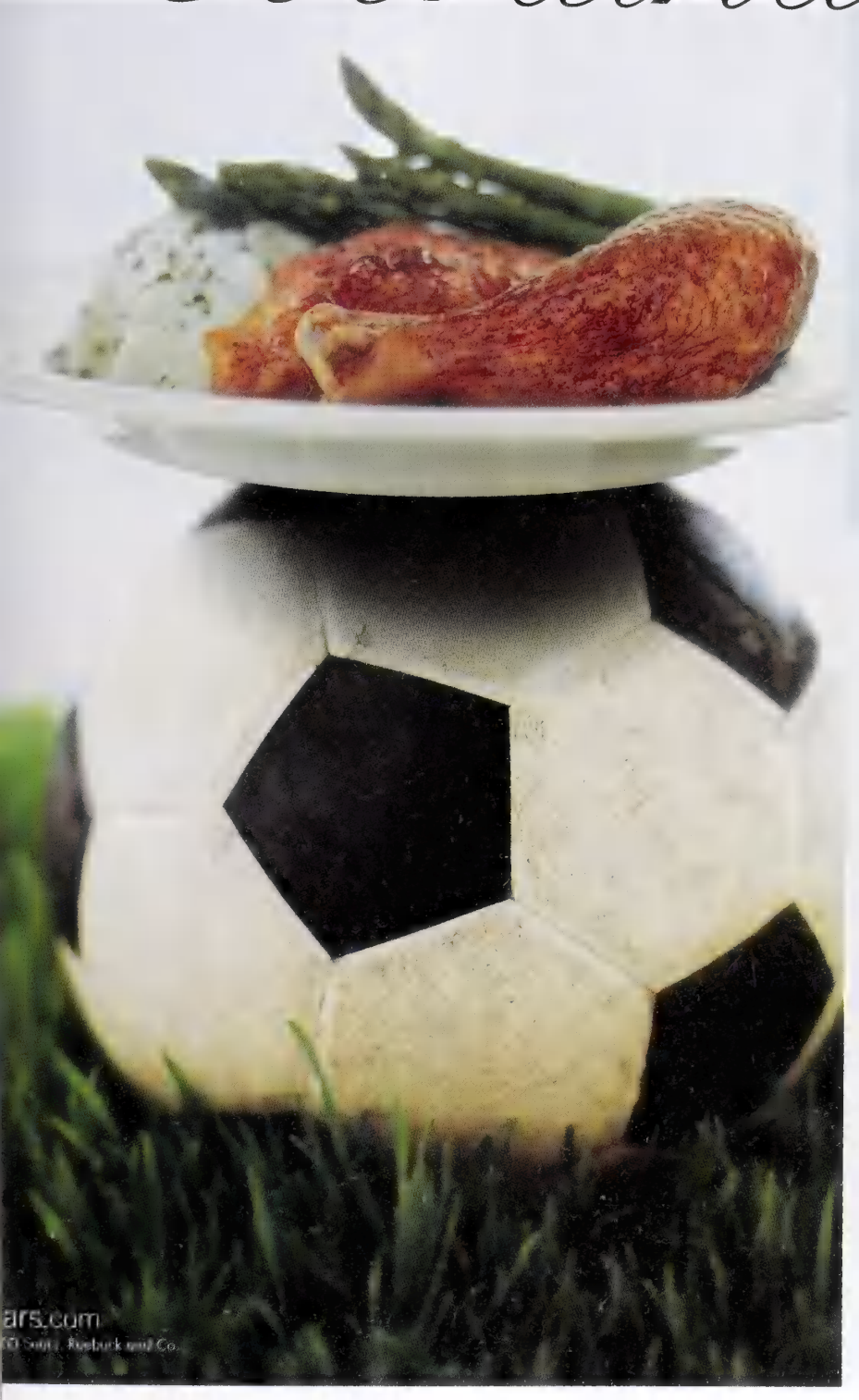






On 1930 Walter von Nessen table (right) stylized horse bookend by Russel Wright, c. 1927, Steuben crystal ashtray by Walter Dorwin Teague, c. 1932, and Ruba Rombic glass urn by Reuben Haley, 1928. Above: Spun-aluminum [illegible] by Wright, c. 1932. Top: [illegible] 1930 camera and box for [illegible]

Coordinated





NOW MOM'S GOT ALL THE MOVES. THANKS TO OUR LATEST KENMORE® RANGES, YOU CAN PULL OFF YOUR KIDS' SOCCER PRACTICE AND YOUR CHICKEN DINNER ALL AT THE SAME TIME. THE REMARKABLE SERVEWARM FEATURE LETS YOU COOK ANYTHING FOR AS LONG AS YOU NEED TO, THEN KEEPS IT WARM FOR UP TO AN HOUR AFTERWARDS. SO WHEN YOU GET HOME, IT'S READY. AND WHO'S NOT GONNA EAT THAT UP? NO DOUBT THE BRAND FOUND IN 1 OUT OF 2 AMERICAN HOMES BELONGS IN YOURS, TOO.

Kenmore®

CURIOUS? CALL 1-888-KENMORE

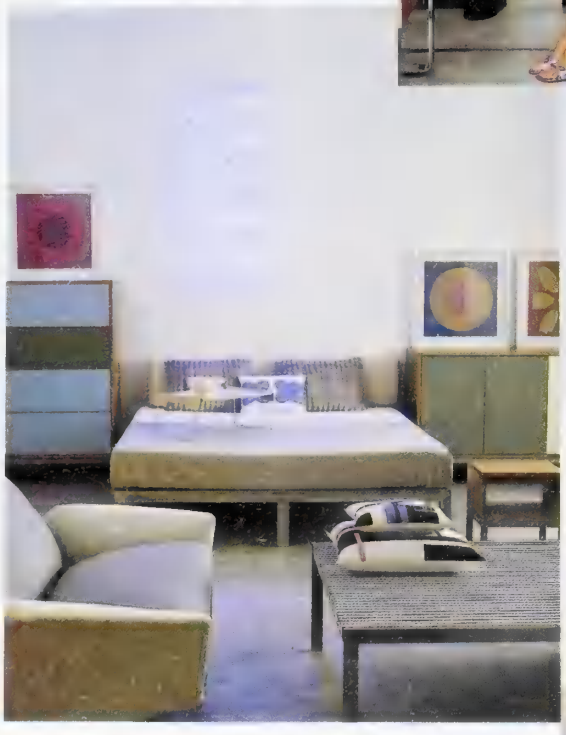
SEARS

THE GOOD LIFE AT A GREAT PRICE. GUARANTEED.™



Boutique co-owners Stefan Beckman and Sabrina Schilcher (right) pose with soft modular seating by English architect David Chipperfield. The mod cyclist is a vintage fashion photograph.







Colorful modernism, clockwise from above right: Still-life with green ponyskin floor pillow and dark oak armoire; vintage chrome chairs and framed op serigraphs alongside stacks of illuminated plastic cubes; designer Lloyd Schwan's minimalist bedroom designs.

THE PROPERTY LINE

A vivid new SoHo source mixes pop modernism with bright, unexpected accents

BY CRAIG KELLOGG

Manhattan designer Stefan Beckman was already a regular at Sabrina Schilcher's chic Lafayette Street furniture store, Salon Moderne, when the pair began to talk about collaborating. In his work furnishing studio backdrops for fashion photographers like Bob Carey and Steven Meisel, Beckman often used props from Schilcher. The would-be partners decided to rent out their furniture to professional stylists. After securing a huge [illegible] they expanded the concept into a vast showroom and [illegible] called Property, where the furniture and [illegible]

Waxed concrete floors and white walls form a cr backdrop for edgy modern room arrangements and affordal accessories. Borrowing from fashion, the partners offer pla cized high-tech Italian cottons for curtains, and chairs uph stered in brilliant two-tone red felt. The store also stoc American designer Bonnie Edelman's shams in razor-cut r bit fur and Holstein-print ponyskin floor pillows in turquo and lime. "Other SoHo stores may be more serious," expla Beckman. "But with color, shine, and lacquer coming back fashion, Property is a little more playful." ■

Discover the world of crystal.
For an authorized retailer, call 800-648-8210
www.swarovski.com

SWAROVSKI



RYSTAL MOTHER'S DAY

POWERHOUSE ART

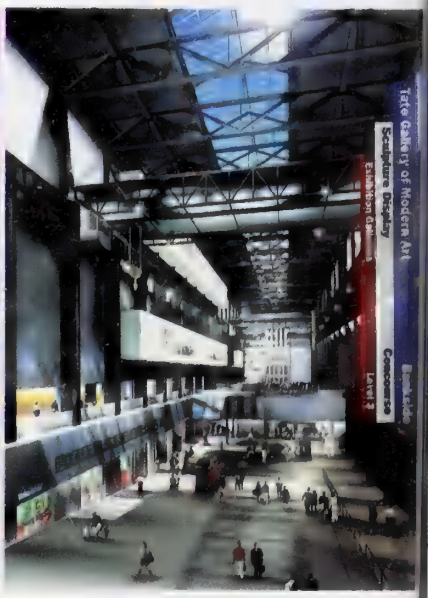
The Tate Gallery transforms a utility plant on London's South Bank into an imposing new museum dedicated to its extraordinary collection of modern work

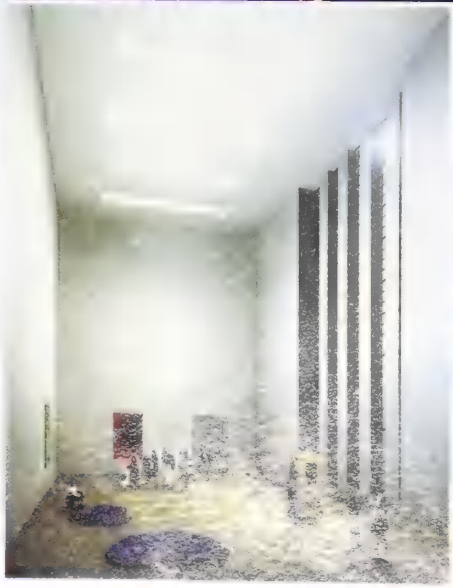
By Lucy Bullivant

Anyone visiting London cannot help but notice that the city is riding a grand wave of cultural and artistic projects, ranging from the Barnum-and-Bailey-like exposition under the gargantuan Millennium Dome, to the baroque complications involving the restoration of the Royal Opera House, Covent Garden, to the painstaking refurbishment of the lambent Dulwich Picture Gallery. But to lovers of 20th-century art, by far the most important event is the spectacular transformation of a monumental abandoned power station on the south side the River Thames into Tate Modern, a satellite extension the venerable Tate Gallery, Britain's largest art museum.

"It will be an urban museum for everyone, a major pu lic meeting space," says Tate Gallery director, Nicholas Serc of the dazzling new 371,650-square-foot facility, which op May 12 and expects 2 million visitors a year. It will ho the institution's outstanding collection of modern and









Computer-generated images give a taste of things to come when Tate Modern opens in mid-May, clockwise from top left: T illuminated pedes[illegible] foot b[illegible] to the City forms a blade of light across the river. Turbine Hall, the internal street tha[illegible] galleries (two views) incorporate the power station's original windo



CRAIG PONZIO

SIGNATURE FRAME COLLECTION



LARSON·JUHL

CUSTOM FRAME THE BEAUTY OF YOUR HOME

EXCLUSIVELY THROUGH CUSTOM FRAMERS AND DESIGNERS

© 1998 Larson-Juhl

contemporary art, which includes masterworks by Picasso, Matisse, Gabo, Duchamp, Dalí, Giacometti, Pollock, Rothko, and Warhol, as well as host large temporary-loan exhibitions. At present, less than 15 percent of the modern holdings can be exhibited at one time, a figure that will double with the opening of the new galleries. After a $53 million refurbishment of its own, the original museum across the river at Millbank will be renamed Tate Britain and given over to British art from 1500 to the present.

The $223 million conversion of the imposing Bankside Power Station, designed in 1947 by Sir Giles Gilbert Scott, who also created the famous British red telephone box, was Serota's brainchild. To find an architectural practice capable of breathing new life into the formidable industrial shell, he organized an international competition, which the Swiss firm Herzog & de Meuron beat out 147 other entrants to win. Although Jacques Herzog described the station as "quite a mountain of bricks," the partnership has in fact shown remarkable respect for the integrity of the austerely handsome building, even preserving its towering smokestack.



Swiss architects Herzog & de Meuron respected the former power station's integrity, even preserving its smokestack

The most noticeable change to the power station's exterior is a large, boxlike glass structure, which the architects call the "lightbeam," that spans the length of the roof. This two-story-high addition on the Thames side of the building not only accommodates a restaurant and entertainment spaces with stunning views of the City—London's glittering financial district—and St. Paul's Cathedral directly across the river but also lets natural light, sensuously diffused through clerestory windows made of bands of pale greenish glass, into the upper galleries. A pitched skylight runs parallel to the lightbeam, illuminating Turbine Hall, an enormous five-story-high space that once housed the power generators but now functions as a 500-foot-long covered street running down the center of the building, giving access to the galleries and the museum's other facilities. These are located in a seven-story steel structure whose top two floors protrude through the ceiling of the power station to form the glass box on its roof.

A gently sloping ramp—a dramatic gesture worthy of a pharaonic temple—descends from the new grand west entrance to the floor of Turbine Hall. As Lars Nittve, Tate Modern's indefatigable Swedish-born director, puts it, "Turbine Hall is an industrial [illegible] scale to living artist has been able to [illegible] has commissioned the 88-year-old French-born American sculptor Louise Bourgeois to create an appropriately scaled work for the vast space, which will be unveiled at the opening. But most of the art will be displayed in handsome suites of galleries on the museum's third, fourth, and fifth floors.

In a radical break with the tradition of exhibiting work chronologically and by school, the Tate will display its collection in themed groups. This approach, which cuts across familiar art historical movements and conflates usually separate disciplines and techniques, is intended to create exciting juxtapositions and to fuse the historic with the contemporary as well as painting and sculpture with film, video, and photography. "The themes are based on genre in art," says Frances Morris, the young program curator in charge of displays who has been at the Tate since 1987. "We're creating a framework that allows us to look at the work of art as traveler in time." In practical terms, this leads to displays like "Primitivism in Fran which examines the fascination that Picasso, and later the Surrealists, had with African and Oceanic masks by placing the art next to artifacts, documents, and film clips that set primitivism in the context of European empire.

The sense of telling juxtaposition extends to the location of Tate Modern itself, which sits in the rundown London borough of Southwark. Heavily bombed during World War II, the neighborhood of docks, warehouses, and low-income housing had been in decline until a replica of Shakespeare's Globe Theater opened next to the power station in 1997, marking the beginnings of a renaissance. That renewal receives a huge boost of regenerative energy with the arrival of the glamorous new museum, which it is estimated will bring between $85 million and $150 million to Southwark annually, helping to create 2,400 new jobs. The borough also gets a gleaming symbol of its changed fortunes in the form of a $20 million pedestrian bridge that arches across the Thames, linking Tate Modern and the Globe to St. Paul's Cathedral. Designed in collaboration by the architect, Sir Norman Foster, the sculptor, Sir Anthony Caro, and the engineer, Chris Wise, the low-level suspension structure—central London's first new river crossing since Tower Bridge opened in 1894—will have stainless-steel handrails and balustrades and an aluminum deck. At night it will be illuminated to create a blade of light between the riverbanks, a stunningly beautiful passage from the ancient to the breathtakingly modern. ■

ADVERTISEMENT

JCPenney® salutes Champions of change

A celebration of local heroes in the fight against breast cancer



JCPenney
Leading The Komen Race For The Cure®

DEAR FRIENDS,

Once again, JCPenney and Hearst Magazines are teaming up to support the Susan G. Komen Breast Cancer Foundation and celebrate real-life Champions of Change. Last year's program was not only empowering – it was a sell-out success at retail, thanks to the 38 million* women who turn to Hearst Magazines month after month. JCPenney received its highest sales ever with the exclusive Champions of Change scarf. This success enabled JCPenney to continue racing toward a cure by making a $103,248 donation to the Komen Foundation.

As the most common cancer among women of all ages, breast cancer is a threat to all women. Every 13 minutes it claims another woman's life. JCPenney and the Susan G. Komen Breast Cancer Foundation are committed to seeing these statistics drop dramatically. That's why, for the seventh year, JCPenney and the Komen Race for the Cure® Series are joining forces to promote breast cancer awareness and race together toward the ultimate goal of finding a cure

Champions of Change is a program that celebrates true champions in the fight against breast cancer. Two such champions, in the most dynamic sense, are Terri Hathaway and Roberta Levy Schwartz – both of whom, in very different ways, have achieved extraordinary goals as a result of their experiences with breast cancer.

For the past six years, JCPenney has reaffirmed its commitment to women's issues and wellness through its National Presenting Sponsorship of the Komen Foundation's Race for the Cure® Series. The company continues to promote and support the Komen Race Series through its Sunday circulars reaching 45 million people, the JCPenney credit card billing statements, in-store videos, and by providing polybags and a goody bag item to all race participants. Local JCPenney stores serve as locations for race registration and packet pick-up. In addition, thousands of JCPenney associates and their families participate and volunteer at the Komen Race Series.

Please join us in saluting the extraordinary women on the following pages. They are truly champions who make a difference – one brave step, one more dollar, one pink ribbon at a time.

Cathleen Black
President,
Hearst Magazines

Nancy Brinker
Founder, Susan G. Komen
Breast Cancer Foundation

Gale Duff-Bloom
President, Company Communications
and Corporate Image, JCPenney Company, Inc.

*Source: The Hearst Group Media Kit

ADVERTISEMENT

Roberta L. Schwartz

3-Year Survivor
Co-Founder, Young Survival Coalition, Board Member, New York Komen Race for the Cure®



You're Never Too Young

Roberta Levy Schwartz has a few priceless souvenirs from her battle with breast cancer: a husband she met during her fourth month of chemotherapy, an "awesome" new breast that impresses even her personal trainer and an awesome attitude to match. "You can never have the same outlook on life after you've survived something like this," she says with quiet intensity. "You learn to look around and say, 'Wow, the sky is blue — isn't that amazing?!'" Roberta's energy and positive outlook serve her well. As one of the growing number of younger women diagnosed with breast cancer (she was just 27), Roberta faces many more years of living with the fear of the disease's return. But you won't catch her indulging in idle worry. Instead, Roberta has taken up the cause of bringing more information, research money and support to young women battling breast cancer. "Too many women are diagnosed in stages 2 or 3 because they were told earlier not to worry," she says, "and too many clinical trials are conducted without including younger women. Because we're in the minority, we're simply not in the math." So Roberta is creating her own math: the Website for the organization she co-founded, the Young Survival Coalition (www.youngsurvival.org), has received 120,000 hits since its launch. Passion and courage — it all adds up to making a difference.

Terri Hathaway

-Year Survivor
esident, Vermont Affiliate, The Susan G. Komen Breast Cancer Foundation

Informed, Without Fear

When Terri Hathaway was diagnosed, she was 34 — healthy, active and with no family history of breast cancer. Her doctor initially told her to ignore the small lump her husband had found on her breast. Fortunately, Terri sought other opinions. "The hardest thing to do is to keep asking questions, especially when the doctors are telling you what you want to hear — that it's probably nothing," Terri says now, 12 years after the removal of her tumor. Through her experience with breast cancer, Terri learned that information is the most valuable tool in the world. She got educated quickly, discovering that she was an excellent candidate for a clinical trial of the drug tamoxifen. "I felt I would never have enough money or influence to affect breast cancer research, but I could donate the use of my body," Terri remembers. "Maybe the results wouldn't help me personally, but I have a daughter and four sisters. Maybe this information could help them." Indeed, due to Terri's experience, her sisters all began clinical breast exams and mammography early. One sister, also diagnosed in her 30s, has now been treated for breast cancer. "It's so important for women to know that this is not a death sentence," insists Terri. "There are options. There is hope."



"Most people don't want to talk about breast cancer. We don't like to think it could happen to us. But it's crucial to be aware, so you know your options from the outset."

The Susan G. Komen Breast Cancer Foundation

In 1982, Nancy G. Brinker established the Susan G. Komen Breast Cancer Foundation in honor of her sister, Susan Komen, who died following a three-year battle with breast cancer at the age of 36. The mission of the Foundation is to eradicate breast cancer as a life-threatening disease by advancing research, education, screening and treatment. Today, the Foundation is the nation's largest private funder of breast cancer research and community outreach programs.

To date, the Komen Foundation has raised more than $214 million and funded more than 400 research grants. In 1999, to promote awareness of the challenges faced by breast cancer patients once active medical treatment is completed, the Foundation established the Professor of Survivorship positions. These two unique professorships are funded to help bring attention to the issues surrounding long-term survivorship and to improve the quality of life for those living with breast cancer.

The Komen Foundation is an international organization with a network of volunteers working through local affiliates and Komen Race for the Cure® events. Komen's Race for the Cure® Series, the largest series of 5K and 1-mile fitness run/walks in the country, advances the Foundation's life-saving message of breast health awareness and early detection to women and men of all ages in 109 U.S. cities.

Champion Your Own Health

One of the primary goals of the Susan G. Komen Breast Cancer Foundation to empower women to take charge of their own health. Early detection is the key to a greater chance of survival and more treatment options for breast cancer patients. Mammography is the best-known and most viable method of early detection, with the ability to detect breast cancers before they can be felt. However, a small percentage of breast cancers do not show up on X-rays. Therefore, it is important for women to perform monthly breast self-examinations, have regular clinical breast examinations by a trained medical professional and seek a second or third opinion when warranted.

The Susan G. Komen Breast Cancer Foundation recommends the following screening guidelines:

- Monthly breast self-examination beginning by age 20
- Clinical breast examinations at least every three years beginning at age 20 and annually after 40
- Annual screening mammography beginning by age 40

For more information, please visit the Susan G. Komen Breast Cancer Foundation's award-winning Web site at www.breastcancerinfo.com or call 1.800.I'M.AWARE (1.800.462.9273).

JCPenney is proud to be the National Presenting Sponsor of the Komen Foundation Race for the Cure® Series for the seventh year in 2000.

TO LEARN HOW TO REGISTER AND FOR MORE INFORMATION, CALL 1.888.[illegible]E.

2000

Komen Race for the Cure® Series sites*

Albany, NY
Albuquerque, NM
Amarillo, TX
Aspen, CO
Atlanta, GA
Austin, TX
Baltimore, MD
Bangor, ME
Baton Rouge, LA
Battle Creek, MI
Birmingham, AL
Boise, ID
Boston, MA
Brainerd, MN
Buffalo, NY
Charleston, SC
Charlotte, NC
Chattanooga, TN
Cheyenne, WY
Chicago, IL
Cincinnati, OH
Cleveland, OH
Coeur d'Alene, ID
Colorado Springs, CO
Columbus, OH
Dallas, TX
Davenport, IA
Daytona Beach, FL
Decatur, IL
Denver, CO
Des Moines, IA
Detroit, MI
El Paso, TX
Elmira, NY
Evansville, IN
Fayetteville, AR
Fort Worth, TX
Fresno, CA
Grand Rapids, MI
Greeley, CO
Greenville, SC
Helena, MT
Honolulu, HI
Houston, TX
Indianapolis, IN
Jackson, MS
Jacksonville, FL
Kansas City, MO
Knoxville, TN
Lafayette, LA
Las Vegas, NV
Lenoir, NC
Lexington, KY
Little Rock, AR
Los Angeles, CA
Louisville, KY
Lubbock, TX
Macon, GA
Madison, WI
Manchester, VT
Memphis, TN
Miami, FL
Milwaukee, WI
Minneapolis, MN
Monroe, LA
Nashville, TN
New Britain, CT
New Orleans, LA
New York City, NY
Oklahoma City, OK
Omaha, NE
Orange County, CA
Ottumwa, IA
Peoria, IL
Philadelphia, PA
Phoenix, AZ
Pittsburgh, PA
Plano, TX
Portland, OR
Princeton, NJ
Raleigh-Durham, NC
Reno, NV
Richmond, VA
Sacramento, CA
Salt Lake City, UT
San Antonio, TX
San Diego, CA
San Francisco, CA
Scranton, PA
Seattle, WA
Shreveport, LA
St. Louis, MO
Syracuse, NY
Tampa Bay, FL
Temecula Valley, CA
Terre Haute, IN
Texarkana, TX
Thibodaux, LA
Toledo, OH
Tucson, AZ
Tulsa, OK
Tupelo, MS
Tyler, TX
Virginia Beach, VA
Washington, DC
West Palm Beach, FL
Wichita, KS
Wichita Falls, TX
Winston-Salem, NC

*Listed alphabetically. Information subject to change. Please call 1.888.603.RACE or visit www.raceforthecure.com for confir[illegible]

TRICOM PICTURES — ENTERTAINING AND EDUCATING THE WORLD



Building a Healthy Family

Check Your Local Television Listing for Times in Your Area.

ON THE NEXT EDITION...

Protect the health and happiness of your pet with preventative care from your veterinarian and Frontline. Get important tips on how to eliminate fleas and ticks and protect your pet and family from future infestations.

Millions of people suffer from allergies each year due to a number of allergens such as pollen, dust, and dander. Often times, sneezing and coughing are also accompanied by itchy, watery eyes. On our show, we'll explore some of the causes of allergies, many of the symptoms, and even how to control allergic reactions as we sit down with Bausch & Lomb, a leading provider of eye treatments specially formulated to fight allergies.

Incontinence can be embarrassing and difficult to deal with... Today, help is available through many sources. On our next show, you'll learn about the symptoms and conditions of incontinence and how to evaluate treatment options with your doctor.

A Special Feature Presentation of the American Living Television Series







TRICOM PICTURES

FOR ADDITIONAL PROGRAMMING INFORMATION CALL 800-333-2008 OR VISIT www.tricompictures.com

FOR INFORMATION BEFORE THE SHOW

(800) 660-1842
WWW.FRONTLINE.COM



(800) 553-5340
WWW.BAUSCH.COM



VISIT OUR WEBSITES AT
WWW.DEPEND.COM
or WWW.POISE.COM



LONDON CALLING

To go along with a remarkable cultural renaissance, the British capital is bursting with recently opened or refurbished hotels. Here are six of our favorites

By Ted Loos

THE RITZ Like a fading aristocrat who has just discovered his local health club, The venerable Ritz suddenly looks revivified. The Versailles-inspired hotel, founded by the great impresario César Ritz in 1906, has undergone a $40 million restoration—and yes, it has a gym for the very first time. Each chair has been re-covered, every custom-made Irish carpet replaced. Even the ubiquitous gilding has a fresh sparkle. For anyone wanting old-world, grand-luxe style, it's hard to beat the marble fireplaces, Jacquard silk bedspreads, and damask curtains featured in even the most basic of the 115 rooms (though here basic starts at more than $400 a night). Take tea in the Palm Court or dinner in the mirror-bedecked Ritz Restaurant, with its frescoed ceiling—but gentlemen, a jacket and tie are still required, even at lunch. 150 Piccadilly. Doubles from $520. Call 800-525-4800.



The $40-million refurbishment of The Ritz included everything from the gildin in the famous Palm Court (above left) to the Jacquard silk bedspreads (above righ

ST MARTINS LANE The latest Ian Schrager-Philippe Starck collaboration is yet again the last word in haute style. The site, formerly an office building, has been brilliantly utilized by Starck and design colleague Anda Andrei: all 204 rooms retain the original floor-to-ceiling windows, an airy effect that is magnified by large mirrors propped against the walls. Guests can even change the boldly colored light behind their bed with an "ambient light dial"—proof that Starck design doesn't always have to be so stark. Theatergoers will love the West End location, and the ground floor features a branch of the trendy Asia de Cuba restaurant. As in many Schrager hot however, the staff seems to have been picked for looks, competence or charm. 45 St. Martin's Lane. Doubles fr $360. Call 011-44-207-300-5500.

ONE ALDWYCH This elegant hotel, across the river from new Tate Modern, pays attention to detail, right down to adjustable fiber-optic bedside reading lights. Opened in 19 it occupies a mansard-roofed, Parisian-style building, a pleasingly mixes old and new in the lobby: dark oak paneli double-height windows, contemporary chairs. Framed by m sive flower arrangements, the bar here is a place to see and seen. The rest of the interior, designed by founder Gorc Campbell Gray with Mary Fox-Linton, is luxuriously simple



Behind each bed at St white rooms. The signer's fu

e (above left), an "ambient light dial" adds color to Philippe Starck's the lobby of the hotel (above center), a former office (above right).

Maintenance needs vary with different uses and driving conditions. See the Owner's Manual for more information. Impala and the Impala Emblem are registered trademarks and Chevy is a trademark of the M Corp. ©1999 GM Corp. Buckle up, America!



UNTIL SOMEBODY INVENTS THE ZERO-MAINTENANCE CAR, THIS WILL HAVE TO DO.

'e designed the new Impala to look after itself. So you can concentrate on a great drive. Standard features include long-life ansmission fluid, battery-rundown protection, lubed-for-life chassis and extended-life engine coolant.* And it will go up to 0,000 miles before its first scheduled spark plug replacement.* In short, it was designed, engineered and built to be carefree. o relax. And rediscover the joy of driving. Call 1-877-4-IMPALA or visit chevrolet.com for more information.*

THE NEW CHEVY IMPALA

Let's go for a drive.



The mansard roof of One Aldwych (above right) will remind you of Haussmann's Paris, but the hotel's rooms (above left) have a soothing modern simplicity.

rather than opulent. White Frette linens on the beds contrast nicely with plain black headboards, and each of the 105 rooms gets a dash of color from beautiful silk curtains. The most-over-the-top element is the blue-tiled lap pool with underwater music. The message is clear: Dive in. 1 Aldwych. Doubles from $368. Call 011-44-207-300-0500.

THE ROOKERY Not every new hotel in London tries to out-mod the others. Located on a tiny lane in once-fearsome, now-fashionable Clerkenwell, and occupying a row of Georgian townhouses, the Rookery would put a Jane Austen character at ease. The 33 rooms, all unique, are graced by gold-framed period paintings, fireplaces, and fine antiques—but nothing is precious or kitschy. The massive back-paneled 18th- and 19th-century beds make a particular impression of solidity, as do the suites with their large, wood-paneled libraries. Even if it's beyond your budget, ask to see the Rook's Nest, a two-level suite that incorporates a 40-foot-high turret. The eastern location is convenient for Tate Modern and for St. John, a neighboring upscale restaurant dedicated to the hearty pleasures of pork. Peter's Lane, Cowcross Street. Doubles from $272. Call 011-44-171-336-0931.

MY HOTEL Candles and roses floating in an earthenware pot immediately establish an Eastern touch in the lobby of this year-old Bloomsbury hotel. Tranquillity is the overriding design principle. Furnishings in the converted Georgian townhouse are modern but comfortable. Veronica Conran's firm assisted here as before, the hotel's casual tone. Orange



The Rookery's paneled libraries (above) make you an instant country squire.



Denim-blue sheets and orange throws typify My Hotel's casual feel (above).

kets on denim-colored sheets add so whimsy to most of the 76 rooms, wh are on the small side. What they lack size the hotel makes up for in servi Every guest is assigned a personal ca taker for their stay. When makin reservation, you receive a "my pref ences" fax form (still or sparkling? B or Bach?), which helps explain t hotel's popularity with Americans. T public spaces, specially the baseme library with an arched, wine cellar-l ceiling, feel reassuringly homey. 11 Bayley Street. Doubles from $280. C 011-44-171-667-6000.

GREAT EASTERN HOTEL Dating fr 1884, during the golden age of railv travel, this 267-room grand hotel ba on to Liverpool Street Station. The V torian exterior belies the "modern class style of the extensively rebuilt inter courtesy of British design all-star Sir T ence Conran, whose company ov half the more than $100-million ventu The lobby is anchored by huge waln paneled columns and features contem rary furnishings upholstered in bro and black knobby wool, typical of hotel's overall sleek-but-warm aesthe All the rooms are slightly different— lower floors have moldings and m ornate original details—but the desi are linked by Eames chairs and ar macassars draped behind the beds. A rooms actually look onto the train tion itself. The seven bars and rest rants include the handsome Aurora, hotel's entry in the high-end din stakes. Liverpool Street. Rooms fr $360. Call 011-44-207-618-5000. ■



Great Eastern Hotel features a sleek but warm-toned lobby with walnut ... right). Aurora (above left) is one of the hotel's four restaurant

I WANT TO MAKE YOUR BIRTHDAY WISH COME TRUE.

(EVEN IF I DON'T KNOW EXACTLY WHAT IT IS.)



American Express® Gift Cheques are a sure way to give anyone exactly what they're wishing for. They're welcome virtually everywhere, so lucky recipients can choose just the gift they want. And they're refundable if lost or stolen. Find Gift Cheques in $25, $50 and $100 denominations at participating American Express Travel Service locations, AAA Travel Offices, banks or credit unions. American Express Gift Cheques: Another way American Express helps you do more – even on birthdays.

For more information, call
1.877.399.6015

do more

Gift Cheques

©1999 American Express. Certain service and handling fees may apply.





In their downtown New York office (below), 1100 Architect partners Juergen Riehm, left, and David Piscuskas, right, collaborate on a wide range of residential, commercial, and institutional projects, including,





from top, the Robert Mapplethorpe Foundation offices, a TriBeCa residence, the recently completed Museum of Modern Art Design Store, and an addition to the Little Red School House in Manhattan

PRACTICE MAKES PERFECT

Low-key masters of the high-art interior, architects David Piscuskas and Juergen Riehm play hard against soft, solid against translucent

By Martin Filler

Few young architects today have more dazzling roster of clients in th visual and performing arts than 42-yea old David Piscuskas and 44-year-o Juergen Riehm. Since setting up 110 Architect (named for the firm's origin suite number) in Manhattan in 198 the partners have become a practice choice for the upper echelon of the Ne York art scene. In addition to designi the sleek headquarters of the Robe Mapplethorpe Foundation and the e pansive new Chelsea premises of th Metro Pictures gallery, they have ren vated lofts, townhouses, and studios f artists Ross Bleckner, April Gornick a Eric Fischl, Bryan Hunt, Jasper John Roy Lichtenstein, and Donald Sulta Then there have been apartments f actor couples Natasha Richardson a Liam Neeson, Willem Dafoe and Eliz beth LeCompte, a brownstone for mu cian David Byrne, and a house for fas ion model Christy Turlington.

But for all that reflected celebri the spotlight has largely eluded t New England–born Piscuskas and t German-born Riehm. They have b come the stealth stylists of their arc tectural generation, thanks to the p vate nature of most of their work a their quiet pursuit of an elegantly s dued approach that falls into no easy

"Make your floors the centerpiece of your room." CATHY RIGBY

carpet • vinyl • ceramic • laminate • hardwood • area rugs & more



When it comes to style points, no one knows floors like Flooring America™.

We know how the right floor covering can make a room look more spacious, sound quieter, and feel more elegant.

What's more, we have over 4,500 floor coverings in store to choose from. All at guaranteed low prices that will win you style points as a smart shopper.

Our people are with you every step of the way. From selection... to installation...to your total satisfaction—all backed by our Customer Bill of Rights. As Cathy Rigby says, "Everything falls into place at Flooring America."

Flooring™ AMERICA

For more information check out our website at FA www.flooring-america.com

For the Flooring America™ location nearest you, call 1-800-4-FLOORS (1-800-435-6677).

vinyl hardwood ceramic carpet laminate

Just One More Way...We're Flooring America™!

Too textured and sensuous to classify as minimalism, 1100 Architect's labelless but readily identifiable look is at once discreet and rich

category. Steering clear of the period's big fads—no pretentious postmodern columns or deconstructivist acute angles for them—they have perfected a warm, personal, ungimmicky perspective on modernism. As a result, their inviting and luminous interiors have aged remarkably well over the pair's nearly two decades in practice.

The hallmark motifs of 1100 Architect—metal-framed glass-paneled doors recalling the black grids of Mondrian, walls with inventive wood surfaces, interpenetrating horizontal and vertical planes, dramatically engineered stairways, and a complementary spectrum from white to dark brown—are distinguished by simple but high-quality materials and superb workmanship. Too textured and sensuous to classify as minimalism, their labelless but readily identifiable look, at once discreet and rich, became an influential component of the understated 1990s style.

Though still unfamiliar to a wide public, for some time now Piscuskas and Riehm have been a visible influence on many of their peers. Architects and decorators on both coasts have imitated them so often that some of 1100 Architect's ideas have received their broadest currency secondhand. Yet the originators still do it best because they not o invented the paradigm but also mak a point of honor never to repeat the selves exactly.

"We approach every project l artists facing a blank canvas," s Riehm. "Each time it's a new discov If a client says they want one of our s nature glass doors, usually we oblige. I it's never the *same* door because we v it in some way." As Piscuskas adds, " are most interested in exploring wh we are going with each individual signment. That's the most fun—find out what a project will turn into beca of the client or building code regulati or schedules."

Piscuskas and Riehm have come particularly good at handling r ural light. Many of the New York l and townhouses they remodeled e on were unusually dark and requi inventive strategies to illuminate l and deep spaces with few windo They have since applied variations those design ploys—cutting light sh down into interiors, positioning r toplighting with compositional pr sion, and using glass-paneled doors t the sun seep even further into a spra ing layout—to less problematic setti

In Bleckner's six-story build for example, they removed a gene segment of the top floor to crea Mediterranean-style atrium, and in duced slender skylights to the bar vaulted living-dining room adjacen it. "We want our architecture to be meable," says Piscuskas, "because th how you experience life. You get with a lot of different things and t you deal with them."

As with their masterful us light, the materials favored by 1 Architect's emphasize the elemer "We've always been interested in w steel, stone, concrete," Piscuskas p out, "and how they can be put toge in a way that lets them be what they But we don't want the result to scr at you that it's been designed. Our v is studied, but *(Continued on page*





In 1100 Architect's HM/FM house in Truro, Massachusetts (above), Piscuskas and Riehm adapt their urbane manner to the Cape Cod vernacular with simple materials and a sandy palett Right: A suave cylindrical stairw in a house in New York's West Village.

THE LOOK.



THE BED BOOK™.

Get helpful hints and inspiring decorating ideas and create the bedroom of your dreams with confidence!

Pick up a **FREE** copy at your nearest JCPenney store or call us anytime at

1-800-222-6161 and ask for **TA003-9305A.**

Or log on to **www.jcpenney.com** and click on **"request a catalog"** to order a free copy online.

JCPenney® Catalog

Come in. Call in. Log on.™





A MOVABLE FEAST

Potted plants can play many roles, but are most valuable for brightening a shady spot or fading border

BY KEN DRUSE

Imagine a neglected corner of a brick patio suddenly bursting into bloom. Picture colorful flowers beneath the outstretched branches of a shady tree, lush despite leaf cover that blocks the sun. Think how delightful it would be to replenish a late-season border as easily as you replace cut flowers in a vase. These are not fantasies of a midsummer's night, but real examples of how plants in containers can transform problem spaces: barren areas where there isn't any soil, shady areas too dark for conventional beds, perennial borders at the end of summer. Flowers in pots and planters provide splashes of color wherever you want them, whenever you n them, from spring until first frost.

At Wave Hill, a public garden the Bronx, New York, container gard ing has been elevated to an art fo with portable plants playing numer roles. Hanging baskets festoon the p gola, yuccas stand in for newel posts the terrace stairs, and a cluster of p on the greenhouse steps is arran like a small-scale perennial bed. might see a fuchsia with magenta flow surrounded by variegated *Sisyrinch striatum* 'Quaint and Queer', its iv and gray-green foliage providing vert accents and a colorful contrast to black pansies in a shallow pan.

Container planting is the fas growing area of interest in Ameri gardening. No wonder. There's no li to what can grow in pots—perenni annuals, exotic tropicals, shrubs, e small trees—and the pots can go a where. Containers, traditional soluti for decks, terraces, steps, and other panses of pavement, can also be use fill out borders or brighten dark corn For your own nursery of portable pla set aside an area, preferably out of v where flowers can be grown from see cuttings, then moved to any place t are needed. For example, impatien out of bloom in deep shade, but as blossoms wane, the plant can be swap for another. The first set should be re for a comeback after a vacation in sun. In developing a nursery, don't

The light** [illegible] **baskets beneath** [illegible] **for a miniature garden.** [illegible] **on River illuminates a seasonal display of lush pots and hanging** [illegible] **we left). Pots are clustered on the greenhouse steps (above right), w** [illegible] **owers in a pot fade, fresh ones are brought in to replace them.


She's 60 and takes calcium.
Good for her.
But maybe
not good enough.
The fact is, if you're a woman over 60, calcium with vitamin D is important, but it often isn't all you need to prevent osteoporosis.
That's why it's important to ask your healthcare professional if a Bone Density Test should be part of your health evaluation. It's a simple, painless test that can measure the health of your bones. So if your bones are thinning, you can find out about treatment options to help strengthen them, and continue to lead an independent life.
Ask your doctor if a Bone Density Test is right for you.
MERCK
FOR MORE INFORMATION, CALL TOLL FREE 1-877-676-2663 OR VISIT WWW.BONEDENSITYTEST.COM
© 2000 Merck & Co., Inc. All rights reserved.

The Wonde

f water by Hayward.

culately Clean pool.

Water Clarity perfect.

mperature just right.

Water ballerina is born.

An extraordinary pool experience begins with the perfect water environment. So it's no wonder the best builders equip their installations with America's #1 Pool Water Systems by Hayward. From circulating to filtering to heating to cleaning and lighting, Hayward is the industry leader. So when you build your new pool, or enhance your present one, be sure to contact a Select Hayward Builder. Just call **1-888-HAYWARD** to find the one nearest you. You'll be giving yourself and your family the experience of a lifetime—the wonder of water by Hayward.

Totally Hayward



Circulating ▪ Filtering ▪ Heating ▪ Cleaning ▪ Lighting

HAYWARD®

America's #1 Pool Water Systems.

more information on Select Hayward Builders/Dealers/Retailers in your area, call 1-888-HAYWARD or go to www.haywardnet.com

Because mobility is so important for container gardening, you should fill pots with a lightweight planting medium made of "soilless" mix

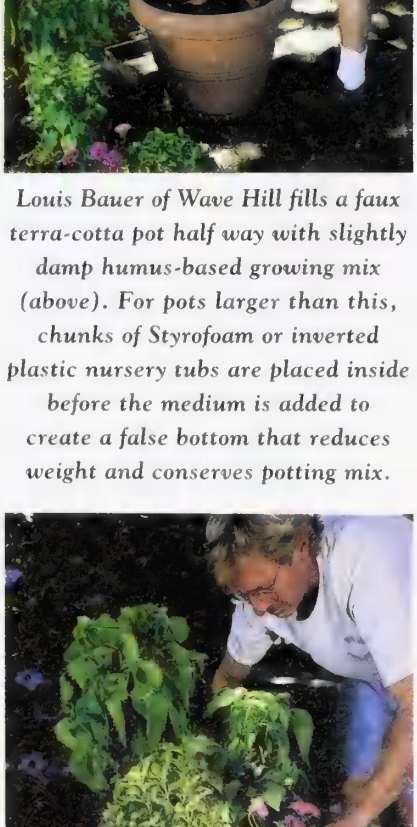
HOW A WAVE HILL GARDENER POTS PLANTS



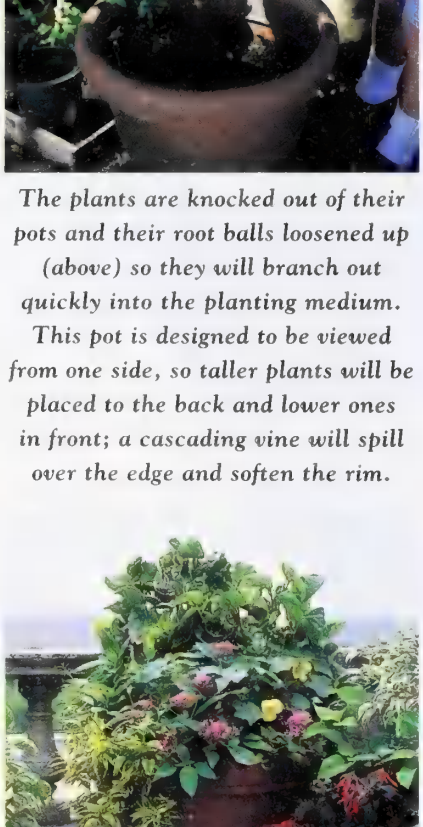
Louis Bauer of Wave Hill fills a faux terra-cotta pot half way with slightly damp humus-based growing mix (above). For pots larger than this, chunks of Styrofoam or inverted plastic nursery tubs are placed inside before the medium is added to create a false bottom that reduces weight and conserves potting mix.



The plants are knocked out of their pots and their root balls loosened up (above) so they will branch out quickly into the planting medium. This pot is designed to be viewed from one side, so taller plants will be placed to the back and lower ones in front; a cascading vine will spill over the edge and soften the rim.



Medium is added as each plant goes into place and is pushed down hard (above) to remove air pockets. The crowns of the plants—where the roots meet the stems—should be level with the surface of the mix, about two inches below the rim. The space remaining will become a watering reservoir.



Photographed in early September, this arrangement was planted mid-July and will flourish until November's frost. Pink Bouvardia ternifolia *sparks the green and yellow scheme of* Acalypha *(chenille plant),* Abutilon x hybridum *(flowering maple) 'Moonchimes', and* Solanum [illegible] 'Variegata' *(potato vine).*

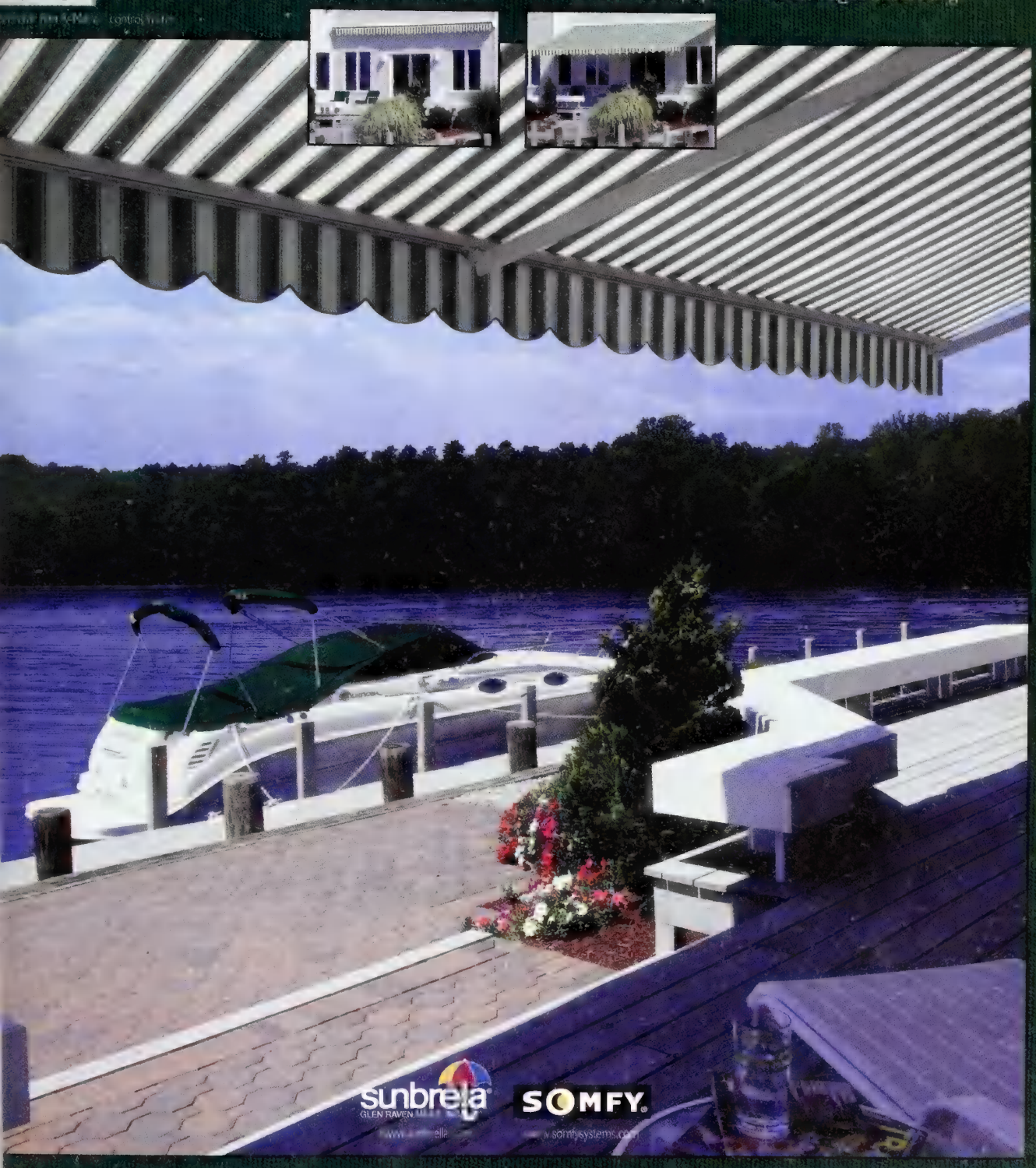
pot up everything in the spring. Th planting at Wave Hill is staggered there will always be flowers at their pea And don't overplant. If a container loo lush and perfect in the beginning, it w soon become overcrowded.

Because mobility is so importa for containers at Wave Hill, the garde ers there use lightweight plastic po molded to simulate terra-cotta. (The will pass successfully for clay, especia as they weather and if the molding sea is removed with sandpaper.) Work fill pots with a lightweight planti medium made not of heavy garden s but of "soilless" mix. You can buy this make your own with three parts hum one part perlite. Humus, often in t form of peat moss or sieved compo holds more water than soil and weig about one-fifth as much. Perlite, sup heated volcanic glass that puffs in light porous grains, guarantees go drainage as well as oxygen for roots. time-released fertilizer—such as C mocote in a 14-14-14 ratio of nitrog phosphorus, and potash—should blended into the soilless mix at plant time. Because container plants are "gr feeders" and need food to grow lush a blossom freely, a weak dilution of co mercial water-soluble fertilizer sho also be applied weekly.

Watering is the most demandi aspect of container gardening. Ra cannot be relied upon to reach the r dium, and by late summer, when pla are big and their roots fill the pots, ma will need watering every day. (Deep, th ough watering is better than frequ light applications, which encourage ro to grow at the surface.) Because ne porous plastic pots hold moisture be than clay, they help with maintenanc do moisture-holding soil additives—po mer crystals, resembling kosher salt, t can be added at planting time. But must follow package directions precis Too much of this good thing will m your pots erupt with quivering clear every time you water. ■

The Sun will come out tomorrow. But only if you want it to.

ou have the power to control the Sun. And the atmosphere f your outdoor living space. Simply install a retractable awning made with Sunbrella® fabric and a Somfy® motor. With the touch of a button you can create a shady outdoor space that keeps you comfortable and cool. In fact, Sunbrella solution-dyed acrylic fabric doesn't trap heat. It protects carpets and furniture from fading. And it comes in over 100 styles and colors, so you can pick the perfect shade. For more information and a list of retractable awning suppliers, visit our web sites at www.sunbrella.com and www.somfysystems.com, or refer to local newspaper or Yellow Pages advertising.



SUNBRELLA and are registered trademarks of Glen Raven Mills, Inc. • SOMFY® is a registered trademark of SOMFY SYSTEMS, INC.

Continued from page 60

"What's most fun about postcards," explains Paul Walter, a Museum of Modern Art trustee who built a collection of views of Southampton, New York, where he had a country house until last year, "is that it's about where you are." Furthermore, because the principal sights of a place, whether big or small, tended to be the same ones depicted over and over again, it's frequently possible to chart the growth of a Main Street or railroad station with a high degree of completeness.

Southampton-based architect Eric Woodward, whose collection spanning the entire east end of Long Island is now approaching 1,000 cards, uses images of the area's traditional architecture—much of it now lost or unfortunately altered—to help him in designing appropriate structures in keeping with the historical nature of the region. He also gives popular lectures with slides taken from his comprehensive postcard archive, events that have helped raise the general level of architectural awareness in his community.

Getting started as a collector is easy. Postcard shows and conventions are held with considerable frequency across the country, and ads announcing them appear in the classifieds or antiques columns of local papers. Paper collectible and ephemera shows, which offer a wider range of printed matter, are another particularly fertile source of postcards. According to pop historian John Margolies, author of *Along the Road: American Tourist Attractions*, a book on ro side culture heavily illustrated with postcards, those nons cific shows sometimes yield treasures that carry much hig prices at specialist gatherings. And few big general inter antiques shows, especially those more flea-ish than flush, l one or two dealers with a shoebox of postcards tucked in a c ner of their booths. Even auction houses, such as the bo and photography-specialist Swann Galleries in New Y occasionally offer postcards, although there you may expected to buy whole lots.

Historical interest aside, there is a delightfully o fashioned, not to say childish, pleasure in postcard collect that helps explain why so many otherwise sophisticated c noisseurs are turned on by this burgeoning hobby. Collect who casually hold up their paddles at art auctions w $10,000 price jumps get goosebumps when they find that e sive postcard of their town's public library for $1.50.

And then there is the furtive thrill of reading some else's mail, even if it is eighty years old. Though most of messages on the back are a variation on "Having a wonde time, wish you were here," others can be marvelously cryp My favorite inscription is "Remind me to tell you about arbutus"—to me unaccountably intriguing. ■



boston proper

best little black dress," $119.

The Wall Street Journal



ve it:

ton Proper's matte jersey shirt dress was
ently rated #1 by The Wall Street Journal, ahead
Neiman Marcus, Nordstrom, J. Jill and Travel
th. You'll love it too. Dress has full-button front.
on/polyester, Dry clean. Sizes 4-14. Black.
185 $119.

et it:

der today online @ **bostonproper.com**
k on "catalog orders" and type in the
duct number 812185. Or call toll free
00-243-4300

st:

e-day shipping on all in-stock merchandise

ee:

E standard shipping when you purchase
ne @ bostonproper.com.
eceive free shipping, please
TER CODE # HB400 AT CHECKOUT

thousands of effortless styles all the time
@ bostonproper.com

To receive a free boston proper catalog,
Click on "catalog requests" @ bostonproper.com
or call **Toll Free 1-877-405-4270**



You've Changed

(Luckily, So Have Bikes.)

Introducing original Luxury Sport Bikes™ from Planet Earth Cycles™. The first of their kind, these bikes feature some of the most comfortable technology on earth . . .yet are as kind on your buttocks as they are on your budget. Because let's face it: you aren't the kid you used to be.

When it comes to biking, you don't want to scream down a cliff, skin your knees, bang your head, or pierce your eyebrow. All you want to do is go for a ride. So choose a bike that delivers a fun, smooth ride—courtesy of the RideRight™ Radial Suspension™ System and impact-absorbing RideRight™ stem.

Riding one isn't an admission of getting older . . . it's proof you're getting smarter. To find out more, visit our Web site at *www.planetearthcycles.com.*



PLANET™

changing the laws of gravity™

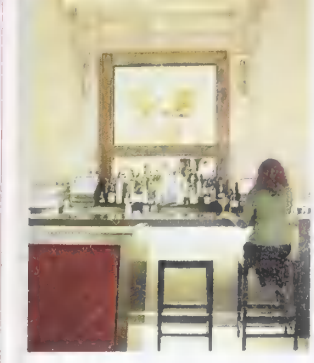
P.O. Box 265 [illegible] 97024. 800-831-2444, www.planetearthcycles.com



Even furniture can go bad. If it's time to update your home, IKEA has all the inspiration you need.



IKEA



STARLIGHT EXPRESS

Architects Calvin Tsao and Zack McKown create a new restaurant for chef Charlie Palmer under Grand Central's heavenly vault

By Raul Barreneche

Tsao and McKown integrated a limestone portal into the bar design (above), and matched a new terrazzo dining table (right) with the floor. For diners on the balcony, the vaulted ceiling becomes a sheltering sky (below).

New York City's fabled Grand Central Terminal —that great dowager of train stations, which Mrs. Onassis helped save, thereby enlivening the historic preservation movement—is simply glowing after its 3-year, $200 million makeover. The place looks better than ever, and it's busier, too, thanks to the new retail arcades, restaurants, bars, and food markets that are transforming the station's imposing halls into a bustling midtown shopping mall—with trains. The latest boîte to open in this buzzing hive of transit and commerce is celebrity chef Charlie Palmer's Métrazur, a lounge and restaurant designed by Calvin Tsao and Zack McKown, the New York architects known for their sensual, sophisticated





mix of Asian antiquity and Western moderni

Named for a train that runs along the Cô d'Azur, the 8,000 square-foot Métrazur occupi three existing niches and the east balcony ov looking Grand Central's vast main concourse. O alcove houses an open stainless-steel kitchen, a other tucks bathrooms behind frosted glass doo and the third enfolds a quiet lounge serving coc tails named after legendary trains.

The dining furniture Tsao and McKown ha designed for the balcony recalls the long-lost gold age of train travel: mahogany chairs and banquet inspired by Grand Central's sleek 1930s waitin room furniture, and metal tables that match t station's bronze accents. The lounge is a Zen-li retreat in muted hues of taupe and green, equipp with low mahogany tables and stools. All the f nishings harmonize with the Beaux-Arts termina tawny limestone walls, ornate window grilles, a its restored crowning glory—a vaulted aquamari ceiling with the heavens mapped out in gold sta "Everything we've done," says McKown, "was of respect for the great room." ■

www.fresh6dayslonger.com



eep steak fresh up to 6 days longer* with the new Maytag refrigerator. Its breakthrough ClimateZone™ technology
os food at its ideal temperature so it stays fresh longer. Visit our Web site or call 800-234-4320, and bring innovation home.

MAYTAG.COM

*When stored at 31°F compared to 38°F. © 2000 Maytag Co.

Continued from page 31

I believed it. I remembered the ship pitching over huge walls of water, although I didn't remember noise.

"Listen to the breakers," my stepfather said.

Breakers? What were they breaking?

He grabbed my hand.

"Come on. Run."

The hot sand seared my feet but then it turned cool and wet and a breeze came off the water. Eyes shut against the glare, I ran into coolness. As I splashed into the shallows, I opened my eyes. The waves were racing toward me, rearing up, glassy cliffs shattering into fountains of foam. I stopped dead.

"Don't be scared," my stepfather said. "It's fun." He bent down so that we were eye to eye. "Come on, I dare you."

I wanted to be brave. I balanced the prospect of thrills against inherent caution. I hesitated, jigging from foot to foot. Before I knew it, he picked me up and was running with me into the waves, plunging through and past them, he whooping, me squealing, until we were floating calmly over foam dappled swells.

"Okay?" he said.

That was the first American word he ever taught me.

"Okay," I answered, my arms tightly round his neck.

The sky was cloudless. The sun spangled the water. And there I was riding high, high in the shine and sparkle of this unpredictable new world.

From then on, my geography was tripartite: England, Philadelphia, and Stone Harbor. The rest of America was represented by Bop's collection of license plates—one for each of the then forty-eight states—nailed to the walls of the Stone Harbor garage. I liked to read their incantatory names: California, Nevada, Louisiana, Montana, Alabama.

"What's the best state?"

Removing his pipe from his mouth and pointing at the license plate of his big gray Lincoln he'd answer with a grin. "Pennsylvania, because that's where I was born."

[illegible] more than the house in Philadelphia, Stone Harbor was B[illegible] domain, a benevolent dictatorship p[illegible] ulated in rotation by his returning s[illegible] and their families. For him, those [illegible] bands and fathers were still the se[illegible] boys for whom he had built the hut [illegible] by the garage and the big wooden ca[illegible] I had found one day in the cellar. [illegible] house ran on his schedule. When[illegible] thought everyone should be up, [illegible] would stand at the foot of the sta[illegible] ringing a bell and calling: "Time to [illegible] up, fellas!" He expected chores. "C[illegible] of you get the hell out there and m[illegible] the lawn," he'd bark. (When they w[illegible] boys, my stepfather told me, the bro[illegible] ers would always grab the youngest [illegible] present and push him down the st[illegible] when Bop wanted something done.)

His daughters-in-law did [illegible] cooking. My mother, who had ne[illegible] needed to do more than boil an egg, [illegible] to join the other wives in conjur[illegible] dinner from the bags of groce[illegible] acquired on the weekly shopping tri[illegible] was worried. No one seemed to un[illegible] stand that she wasn't cut out for t[illegible] sort of thing. I sat at the kitchen ta[illegible] folding paper napkins and watching [illegible] hair tied back, face flushed with [illegible] heat. She seemed to be coping. She [illegible] talking to my new aunts. As soon as [illegible] laughed, I knew I could safely take [illegible] stack of napkins into the dining ro[illegible] and set the table. I liked doing th[illegible] There were always at least eight pla[illegible] and I looked forward to the comm[illegible] tion—my stepfather and his broth[illegible] constantly kidding about boyh[illegible] escapades, appealing to Bop, whom t[illegible] all called Papa, accenting the sec[illegible] syllable, for corroboration.

Bop had opinions about food. [illegible] liked it burnt, a problem my mot[illegible] would eventually solve by the liberal [illegible] of Kitchen Bouquet. Bop had ot[illegible] quirks. He dried tobacco on sheet[illegible] paper set on top of the lamps and h[illegible] tea bags on the sideboard mirror to[illegible] reused. He spent most of his days bu[illegible] ing things, mixing wheelbarrows [illegible] of concrete with his friend Bleak, w[illegible] lived across the street. From time [illegible] time, they were interrupted, to B[illegible]



at annoyance, by Bleak's wife. She d never learned to put the car in erse, so she needed Bleak to do it for whenever she had to get out of the veway.

Late in the afternoon, Bop would ne down to the beach for a swim, a rdy, barrel chested figure in sagging trunks. In the evenings, after dinner, smoked his pipe on the screened ch in the darkness, reciting long pas-es of Tennyson or Walter Scott, poets said were my countrymen. I felt very ud. I liked to sit beside him, rocking l listening, inhaling the fruity smell ipe tobacco.

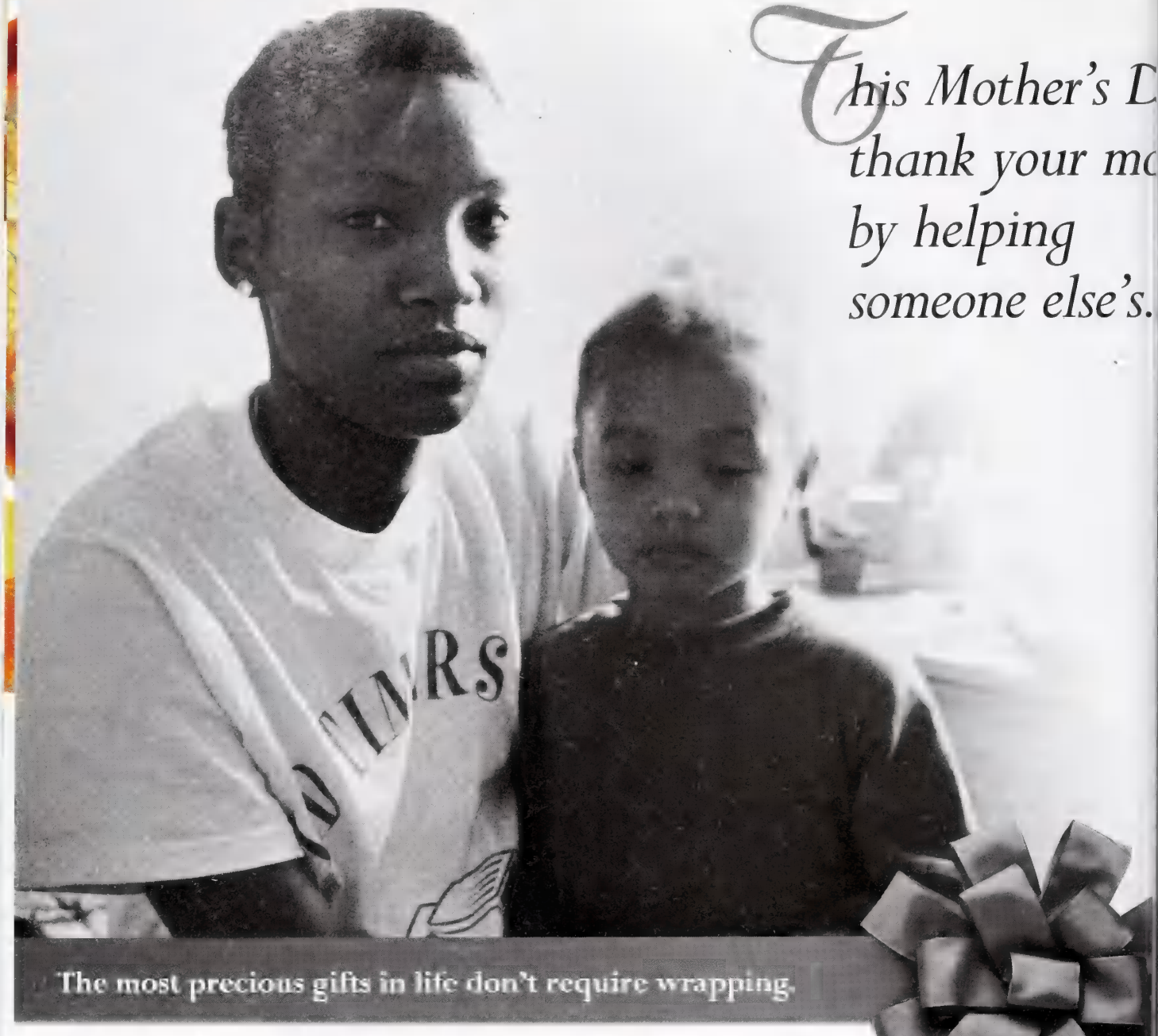
ne Harbor was one thing, but my ther wanted to move out of Bop's se in Philadelphia to a place of her n. Within a year we did move, to a ted farmhouse in Bucks County—the three of us again although I had uired a cat named George Pussy and mother a standard poodle. The farm vided a hiatus where we could find peacetime feet. We canoed the haminy Creek in autumn and tobog-ed down the steep farm road when snow came, the poodle bouncing ngside. There, the following spring, brother was born. As I rocked him in carriage under the grape arbor, I w this was permanent. We were a ily now. We were staying. That fall moved back to Philadelphia, into a se down the street from Bop. My her bought a book called *You Can k If You Can Read*, and set out to ome the suburban wife and mother time and place demanded. Her sformation was so complete that at es I felt I'd lost her as well as land.

But, of course, my own landscape been slowly changing. The hedge-s and foxglove woods of Beatrix Pot-had been replaced by the Purple s and the Green Forest of Thornton gess. The cast of animal characters changed too, from hedgehogs and dle ducks to mink, beaver and krat, an altogether rowdier crowd. got older, the shelves at Stone Har-bor provided *The Last of the Mohicans* and *Tom Sawyer* as well as *The Boy's King Arthur*. I read *Black Beauty* and *Smoky the Cowhorse*. The western prairies became as real to me as the paddocks and orchards I could just remember.

This new world was one of risk and danger, requiring daring, ingenuity and plenty of luck. Sometimes Bop added his own stories, a gleeful series he called "My Narrow Escapes From Death." On the porch at night, I listened spellbound as he described sledding down a steep, icy street in the small Pennsylvania town of his childhood, right under the bellies of the horses pulling the Yuengling Brewery wagon, or, on a walk up a nearby mountain, pocketing a nest of baby rattlesnakes that he thought were big worms. Then there was his brief stint working in the coal mines, when only a single match found in the lining of his coat pocket had saved him from plunging down an abandoned shaft.

In those summers, I learned to be American. I could have lived my Philadelphia life anywhere: I made friends, went to school, to church, to dancing class. It was in Stone Harbor that I knew the wild abandon of American summer, the burning sun, the beach that stretched past the last lifeguard stand, past the convent where the nuns in their black costumes came down to bathe, all the way to the dunes of the bird sanctuary, alive with gulls that dive-bombed you if you got too near their nests. I embraced the violence of the waves, the treacherous power of current and undertow. I developed a taste for the extreme—for the big roller coaster at Wildwood, for walking out on the jetty, balancing precariously on the slippery rocks, for summer thunder crashing overhead and sending lightning streaking toward the ocean. I liked it when the nor'easters hit and we put buckets under the roof leaks and ran down to the sea wall to watch the waves break over the pier, deafened by the roar of the surf, our words stuffed back into our throats by *(Continued on page 105)*





This Mother's D
thank your mo by helping someone else's.

The most precious gifts in life don't require wrapping.

The gift of a new life lasts forever. This Mother's Day, Sunday, May 14, give your mother a priceless gift. Donate in her name to **Women In Need (WIN).** We'll send a lovely Mother's Day card to her, telling her that your gift will give hope to homeless women and their children.

WIN helps more than 2,400 women and their children each year with:

- Temporary and permanent housing
- Employment and education programs
- Day care and after-school activities
- Professional counseling and parenting classes
- Alcohol and substance abuse treatment

Make a difference this Mother's Day, Sunday, May 14, 2000, by giving a gift to **Women In Need**. Your generosity and support really count.

Please send your tax-deductible gift

Women In Need, Inc.
115 West 31st Street, Suit
New York, New York 100
www.Women-In-Need.c

Or call **1-800-HELPWIN** to donate using Visa,® MasterC American Express® or Disco

Platinum

J.jill

Gold Sponsor

Bell Atlantic

Silver Sponsors

MMC

Lynne Seid

E
F

Continued from page 103

e wind. I liked the chill of the water
d of ice cream and the heat of the sun
at made the rooms on the top floor
ell of pine resin. I loved the vastness
the ocean, the limitless horizon
yond which lay the land I had left.

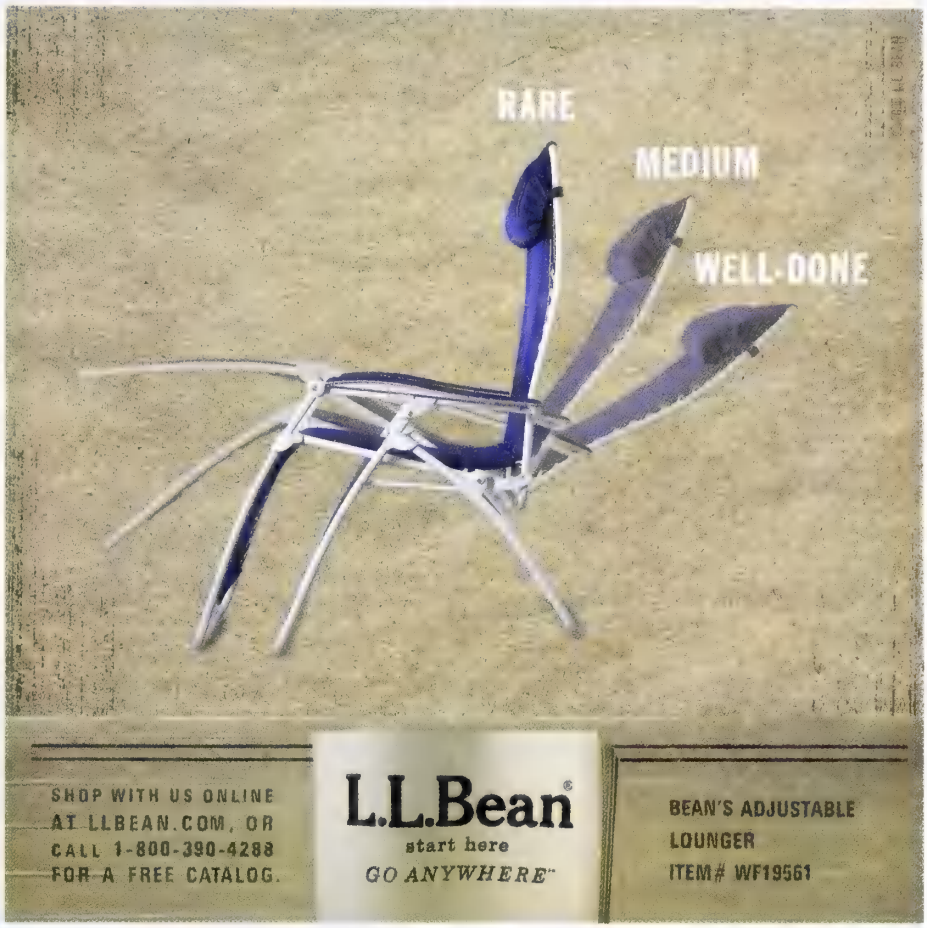
My hair bleached almost white;
nose peeled. I drank iced tea and
ocolate soda, ate hamburgers and
rn on the cob. I schemed for Board-
lk and Park Place on days too rainy
the beach. Over the years, I got to
most of the bedrooms, retreating to
e third floor after my sister was born.
e third floor was removed and peace-
. In the middle bedroom, you could
ar the sea, but the little one under the
es was the coziest when it rained. I
on the bed wherever I was billeted
d read my way though Bop's collection
G.A. Henty—*With Lee at Gettysburg,*
th Kitchener at Khartoum.

Perhaps Stone Harbor, even to its
me, seemed the logical destination of
ocean passage, but, whatever the rea-
, America for me became centered in
t strip of its coast. If I got homesick
America afterwards, living again in
rope, it was for sand and sea, the
ell of Coppertone, the throb of crick-
, rocking with Bop on the screened
rch while he recited poetry and the
rant sound of the waves rose and fell
hind his voice. ■

dita Buchan's Thoughts of Home
ay "Waiting for the War to End"
eared in July 1999. Her novel
lled Away was published by
Atlantic Monthly Press. She lives
he Boston area.

re your thoughts on this piece
ough "Your Own Home" at our
b site: www.housebeautiful.com

House Beautiful is pleased to announce the publication of a paperback edition of Thoughts of Home: Reflections on Families, Houses, and Homelands, *a collection of essays from this column. (Hearst Books, $14.95, at bookstores.)*





Free. Call 1-800-524-9797 ext. 585 to receive your free copy of *The Collection*, American Standard's 112-page book of luxury products and decorating ideas. Or send this coupon to American Standard, P.O. Box 90318, Richmond, VA 23230-9031. And call for our new interactive CD-ROM, *Design Your Dream Bathroom*. Available by phone only for $9.95 with your Visa or MasterCard. *American Standard*

NAME _____ PHONE _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____ E-MAIL ADDRESS _____

When are you planning to start your project? _____ within 3 months _____ within 6 months _____ after 6 months

www.americanstandard-us.com

THREE WAYS WITH BLOWN GLASS

Glassblowing thrives on the Venetian island of Murano in the work of a countess, a legendary glass artist's granddaughter, and an American furnishings fir

By Christopher Petkanas

Before Marie Brandolini founded her upstart company, Laguna B, the humble drinking glasses known as *goti* were largely unavailable to the general public. Fashioned at the end of the day from bits and pieces of leftover glass, melted and reblown, these seductively artless tumblers were always reserved for the use of the craftsmen who made them.

"Traditionally they are the fruit of chance," says Brandolini, a countess through her marriage into one of Italy's grandest families. "Since I control every step of production, my *goti* are an interpretation. I select the glass rods and *m*
rini—little glass ornaments that look like hard candies, wh
supply the decoration. I wanted them used in a variety
ways—as whiskey or Coca-Cola glasses, as pencil cups
vases, even as holders for votive candles."

After meeting some initial resistance (many feared
was merely a bored socialite), Brandolini is now a membe
the Murano glass community. She knew she'd made it wh
craftsmen began calling her "the Glass Contessa."



Marie [illegible] three ten-hour days per week, leaving her house in Venice at 6:30 A.M. to cross the lagoon to her [illegible]. Clockwise from left: Goti, her specialty, are traditionally made by glassblowers for thei own use [illegible] Brandolini and her glass-master, Dino Vio. Brandolini decorates her goti with ornametal rods [illegible] coll ection also includes vases. Rods, murrini, and a finished g



Define Your Style.

Whether your style is traditional, contemporary, or your own personal mix, Cordless cellular shades express your individual style. Go ahead - define yourself...

LEVOLOR

www.levolor.com
1-800-LEVOLOR

"In 1921 my grandfather launched the mode for Venetian glass"

Laura de Santillana's grandfather, Paolo Venini, and father, Ludovico de Santillana, did more to open the art of Venetian glass to the world than anyone in the 20th century. Even people who never buy glassware more exotic that what is offered at Crate & Barrel and Pottery Barn know the name Venini.

"A decommissioned soldier who had been a lawyer in Milan, my grandfather arrived in Venice after World War I, fell in love with the city, and looked for an activity that would allow him to stay," says Laura de Santillana. "In 1921 he opened a workshop that would launch the mode for Venetian glass in northern Europe, especially Scandinavia. After my grandfather died in 1959, my father welcomed American artists like Dale Chihuly, Dick Marquis, and James Carpenter to the factory, and the market in the United States exploded."

Having grown up among the furnaces of Murano, s rounded by glass artisans, Santillana distanced herself a teenager from her family and the visionary business it built fr the ground up. "I wanted to escape Venice," she rememb She landed in New York as a graphic design student at School of Visual Arts, but returned to Italy in 1975 at age Her father welcomed her back and set her to work designi

With the sale of Venini and a second family compa Eos, Santillana now works as a freelance designer. Her sl der, tapering vases for Arcade are just big enough for a sin blossom. Sei Sensi (Six Senses) is a collection that was signed for Japan, which has little tradition of fine glass tab ware, but that has also found enthusiastic customers in t country.



A third-gen[illegible] de Santillana made the attenuated vases (above left) for Arcade. Her Sei Sensi collection [illegible] of her friendship with Søren Matz. A Dane who lives in Kyoto, Ma was convinced [illegible] a more refined glassware than that normally available in their country. He was right. Tokyo restaurants [illegible] and salad bowls have free-form lips. A number of sophisticat [illegible] sushi and sashimi plates. Sake pitchers and glass.


HEIRLOOM COLLECTION, SIGNIFICANT NOTION
OHAWK MAKES THE ROOM
PETS BY
HAWK
ohawkind.com
CALL 1-800-2-MOHAWK FOR A FREE CARPET GUIDE
OUR FAMILY OF FINE CARPETS • ALADDIN • HORIZON • WORLD • GALAXY • WUNDAWEVE

Expert at divining niches in the home furnishings arena, Donghia Furniture/Textiles recently put its muscle behind a 20-piece line of Venetian glass. Created by the company's New York design team, which is headed by Sherri Donghia, and produced in Murano, the trade-only collection comprises lighting, mirrors, and accessories, including compotes, urns, and vases. Most objects are flecked with gold leaf.

"A lot of Venetian glass is over-the-top in terms of shape and color," says Lloyd Jackson, Donghia's marketing manager. "We saw the need for historic designs that are cleaned up, pared down, and brought into contemporar focus. The palette draws on the rich and muted colors of th 17th and 18th centuries, the ones you see in Venice: burn blood-red, golden ocher. What we call 'breen'—not blue an not green—was inspired by the Venetian lagoon."

Donghia is betting on the power of the new collectio to "round out" (read: soften) interiors that might be consid ered stark or chilly, adds Jackson. It also carries forward poe ically the firm's practice of vaulting the divide between th traditional and the modern. ■



Donghia Furniture/Textiles' new Venetian Glass Collection, which has been designed to give depth to rooms, regardless of decorative idiom, includes lamps, mirrors, and vessels. Based on historic designs, all the pieces are made in Murano. Top: Cellini footed compote, Shield bicolored urns, Genie bud vase, Pandora ribbed bowl, and Wisp vase. [illegible] (left and right) and compote (center) in detail.

IF YOUR LIFE MOVES THIS FAST MAYBE YOUR OVEN SHOULD TOO.



Introducing cooking at the speed of life with the revolutionary Advantium™ Oven from GE.

Seems like there's never enough time o cook anymore? That's why GE developed he innovative new Advantium Oven.

Its incredible new, award-winning echnology uses light to cook oven quality ood in a fraction of the time. So chicken hat used to take over an hour, now cooks n fifteen minutes. A steak only takes seven minutes. Baked potatoes – ten. And unlike microwave ovens, food is juicy inside, crispy outside. It's as easy as turning a dial.

The revolutionary Advantium Oven from GE. If your life moves at the speed of light, then why not cook with it? For more information, call 1.800.626.2000 or visit us at www.geadvantium.com.



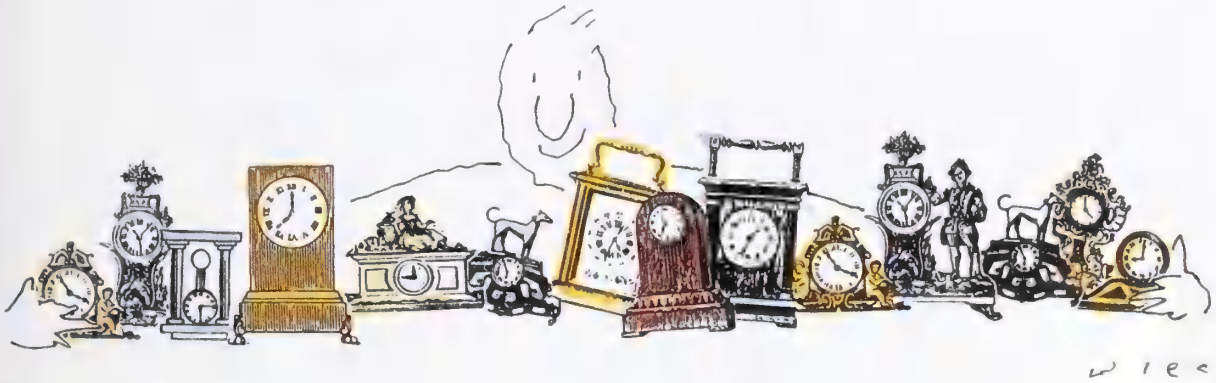
Coming Summer, 2000! Advantium will also be available in this stylish Wall Oven configuration.

ADVANTIUM™
ooking at the speed of life

We bring good things to life.


WAVERLY
your interior desig
www.waverly.com
FABRIC · WALLPAPER · BED & BATH · TABLETOP · PILLOWS · PAINT · WINDOW TREATMENTS
LAMPS · RUGS · WALL-TO-WALL CARPET · HOME FRAGRANCE & PERSONAL CARE · PAPER GIFTWARE
DECORATING BOOK · SEWING PATTERNS · DINNERWARE
Waverly
Paradise Island · Samoa · Congo · Tahiti · Silk Strie · Gulfstream
423.5881

House Beautiful
MAY 2000



THE URGE TO OWN

u're either a born collector or you're not, and I most cer-
ly am. So is House Beautiful contributing editor Martin
er, who wrote several pieces in this special issue on living
collections. Martin's wife, Rosemarie Bletter, appreciates
utiful things as much as he does, but he says she's perfectly
py just to examine something in a gallery or shop. She
sn't share his urge to own it. "It's the need to possess that
es a real collector," Martin says. When he acquires another
e he simply couldn't resist, Rosemarie often says, "Why
we need another one?" This question, which I sometimes
r at home myself, never crosses Martin's mind. Or mine.
Martin collects many of the things he writes about here—
old postcards to the kind of American industrial de-
s that will be the focus of an important show opening at
Metropolitan Museum of Art this May. The exhibition
s its existence to another passionate collector, John C.
ldell, who has been searching out America's early mod-
pieces over the years, many already given and still more
nised to the Met's 20th-century decorative arts de-
partment. The rare Paul Frankl Skyscraper desk he recently acquired is a collector's dream discovery.

As you will see in the pages that follow, some people become collectors unintentionally, in the process of decorating their rooms: Nurit Amdur so enjoys hunting down the perfect American antique or folk art object for her remodeled Connecticut house that she hopes the project will go on forever. Some collectors change direction as their tastes evolve, as Michael and Renee Silverstein did when they put their Art Deco holdings up for auction and started amassing mid-century modern works. Designer Thomas O'Brien turned his penchant for acquiring decorative-arts treasures into a vocation: First he opened Aero, a retail shop, and now O'Brien furniture designs inspired by his favorite pieces form a new Hickory Chair collection.

But no real collector, including Thomas, ever buys something because of what he is going to do with it. That's just shopping. Collecting, on the other hand, is falling in love. And much more fun.

Louis Oliver Gropp

EDITOR IN CHIEF

Deep Roots

A celebrated antiquarian honors his family as well as centuries of decorative artists in a Minnesota house he calls "a scrapbook of my life"



For coolness, Gep Durenberger follows Minnesota tradition by lai up the rug in the parlor of his Victorian house every summer. A Directoire settee, Louis XIV needlework armchairs, and a ber from the same period surround a French giltwood table. Eighteer century Chinese screen panels of depict tree peonies and pomegra


GERICAULT IN ITALY
LATE GOTHIC SCULPTURE
Breaking Ground





By Christopher Petkanas
Photography by William Waldron
Produced by Margaret Kennedy

Gep Durenberger did not need to be sold on the house. His grandparents had bought the early Victorian in 1909 and he himself was born in it 63 years ago. But the two-story pink brick homestead in the old Minnesota River Valley town of Le Sueur, 50 miles southwest of Minneapolis, wasn't passed to Durenberger in an unbroken line. His parents inherited the property only to sell it when work required his father to move the family farther west. Durenberger was four. Decades later he fulfilled a long-cherished dream by buying the house back.

The years between saw Durenberger crowned as one of the country's great dealer-tastemakers, operating until 1995 a shop dedicated to gutsy European antiques and architectural elements in San Juan Capistrano, California. In the days before auction house training programs started turning out antiques experts by the yard, Durenberger learned his métier by serving

The parlor's trompe-l'oeil television cabinet (above) is fashioned from leather book spines and attended by an East Indian dummy board. Right, clockwise from upper left: Parlor's Louis XV bergère faces a mid-19th-century daybed from Scandinavia. Durenberger copied the pantry étagère from a Cotswolds piece, filled it with bistro plates, Chinese export porcelain, Creil-Montereau faience, and his aunt's demitasse cups. Porch awning comes off in winter to bring daylight into the back of the house; Gothic Revival table pedestal has a marbleized top. Durenberger enlarged kitchen bay to hold breakfast in the sun; Regency chairs were "too serious" until he "dressed them up" with checked covers.











apprenticeships with visionary dealers and by following his own nose, betting that if he found a Jacobean sideboard enchanting, others would too. Today he restores and sells old buildings in and around his hometown.

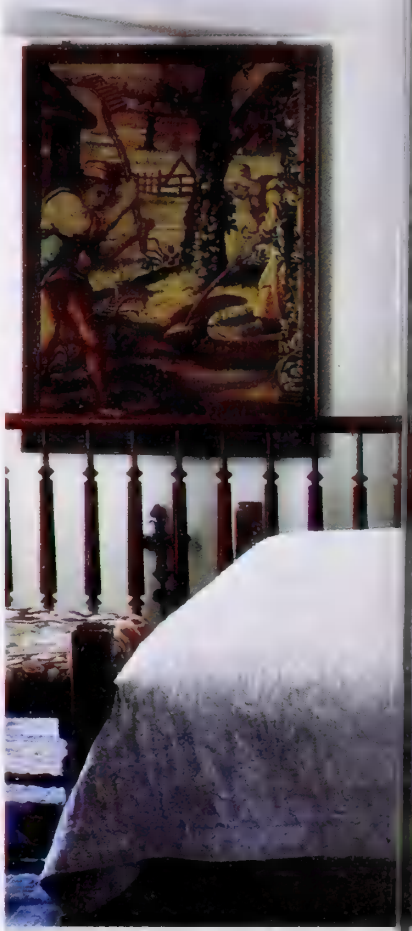
In the interval when it was not in family hands, Durenberger's Le Sueur house had been transformed, not too ruinously, into three apartments. It has since been carefully returned to its original layout, with four bedrooms above a ground-floor birthing room. His grandparents would recognize many elements as unchanged—the steeply pitched shingle roof, double-hung windows, six-inch-wide fir floorboards. Also original are two walnut staircases, miraculously never painted, and a Gothic Revival fireplace.

"Happily, the basic structure had never been altered," says Durenberger. "The house was designed with two independent wings sharing a common parlor, so it was quite easy to block up a door and not mess things up too much. There were no outside stairways or any of that horror."

Durenberger was initially concerned that the furniture from his California house—mostly 17th- and 18th-century French and English pieces—might look "affected" in such an unpretentious midwestern setting. What saved him, he says, was the simplicity and accommodating nature of the architecture, which has none of the stodginess of late Victorian houses. "People tell me the decoration makes them feel right at home, which pleases me," notes Durenberger. "No one walks in and says, 'Ain't this grand.'"

When Gep Durenberger shuttered his California antiques shop in 1995, 18th-century English pine paneling was unsold stock—and an astonishingly perfect fit in his Minnesota dining room (both views). William IV raj chairs have trompe-l'oeil ivory and mother-of-pearl inlay. Charles II chair in its original flame-stitch covering stands beside a Jacobean oak sideboard. Le Sueur artist Lucille Sunderman painted the grisaille mural fancifully depicting the neighborhood. Wainscoting ledge holds Creil-Montereau faience. Settee is 18th-century Provençal.





Gep Durenberger purchased the house next door, moved and sold it, using part of the foundation for a fountain and sunken garden (above). The pergola, its posts interspersed with arborvitae, ends in a small rose-smothered Gothic "chapel." Below: Echoing the latter is the Durenberger-designed folly, a summer dining room. With its bench swing, the folly is also a romantic perch for garden viewing.









Upstairs, downstairs, clockwise from above left: Gep Durenberger's bed is a Venetian settee, which he widened, adding foot-posts; William and Mary Mortlake tapestry made for the queen has a mate in the Victoria & Albert Museum. A guest room's Louis XIII armchair and large early-18th-century English cartoon for stump work. An English primitive on wood hangs behind the landing's Charles II chair. Louis XVI walnut chest and giltwood mirror in the main-floor birthing room.





The birthing room's antique bed with rustic footposts inspired these designed by Gep Durenberger for a guest room. While the headboard toile is period, the bedspreads—tufted with rag ties—were sewn from a check bought at Marché St. Pierre, Paris's discount fabric source, their colors echoed in 18th-century Marseilles faience. Pulled up to a French country table, a humble French stool was treated to a couture makeover.

FOR MORE DETAILS, SEE READER INFORMATION


AMERICAN
CENTURY



LUXURY THAT WHISPERS, STYLE THAT ENDURES

With his handsome new furniture for Hickory Chair, designer Thomas O'Brien of Aero brings his sophisticated understatement to a national audience

By Martin Filler
Photography by Laura Resen
Produced by Dara Caponigro

A Connecticut living room is decorated with pieces from Hickory Chair's Thomas O'Brien Collection, including SoHo club chairs in fawn mohair and the Chinese-inspired ash York table next to fireplace. Nickel-plate and mahogany Vendôme coffee table is based on a design O'Brien lives with in his New York apartment. Nickel-plate-framed Odéon mirror is propped on mantel above a Chelsea stool. Cotton poplin curtains, gray sateen on bookcase, woven raffia on window seat—all from Bergamo.

The word "architectural" often brings to mind a forbidding image of angular monumentality, but to Thomas O'Brien, head of the New York design firm Aero Studios and its retail gallery, it means something very different. O'Brien, who studied architecture (among other design disciplines) at Cooper Union, is known for his structured but soothing style, which he calls "warm modernism." His compatible system of basic components—clean-lined, boldly scaled but comfortably proportioned furniture, sensuous fabrics, and neutral colors—allows him to assemble rooms with a logic and consistency that have become his hallmarks.

Now the public can do the same with the new furniture collection O'Brien has designed for the Hickory Chair Company. The designer's elegant kit-of-parts ranges from Ming to Moderne, from tables of pure Chinese inspiration to a spectacular sofa with a wrap-around bookcase that recalls the functional ingenuity of Eileen Gray. There are chairs of Chippendale and Empire derivation, an upholstered slipper chair that the designer terms "late London Deco," and a convertible étagère that would have done Billy Baldwin prou Several are adapted from items O'Brien has long own and cherished, like an 18th-century cabinet with chinoise penwork panels and a gleaming metal-framed coffee tab from the 1930s. Living with those widely varied objects h given him strong convictions about what works best, wi what, and why.

Most impressive of all is how well every piece in the ne group complements every other one. This is a deliberate foolproof collection from which anyone could put togethe room with predictably felicitous results. A born visual edit O'Brien began his career as creative director of the Ral Lauren Home Collection, and that experience is reflect in his way of updating familiar classics and making you fe you have never seen them before. But designing pieces th can be combined effortlessly is harder than it might see "With things as simple as the ones I design, proportion rea changes what a piece *is*," says O'Brien. "A quarter of an in one way or another can make all the difference."



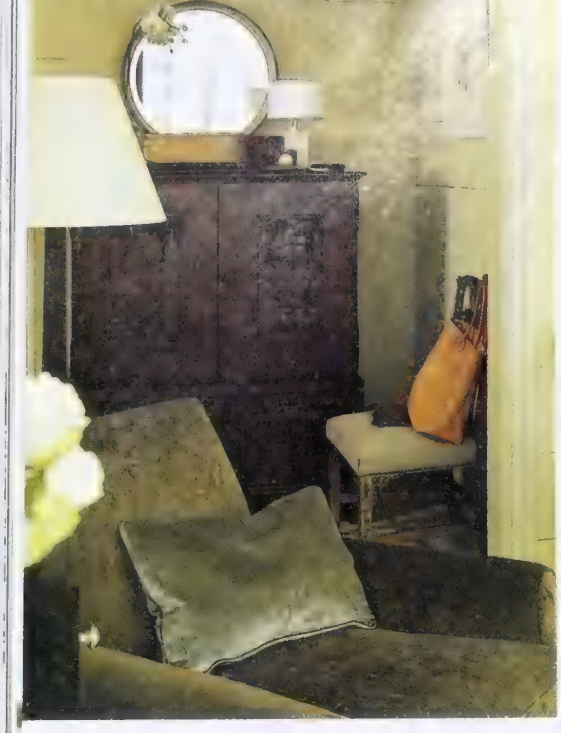
One end of the sunken living room (above) is dominated by Thomas O'Brien's Bennett armoire, a sleek modern interpretation of traditional Chinese cabinets. Its hardware is "railroad-silver-plated," a Hickory Chair touch repeated throughout the finely detailed collection. Separate horizontal unit over it can serve as a low table. The forties-glamorous Studio sofa is flanked by modular bookcases. Opposite: Here are two variations on the cross-brace theme: X-framed Sullivan dining table with adjustable shelves can be used in this configuration or turned on one end to create a taller unit. Gallery table can be used for dining or as a desk. Chelsea dining chairs come with or without arms. On the wall, a 1932 map of [illegible] in foreground right, Studio accessory table with mahogany top, nickel-plated legs.



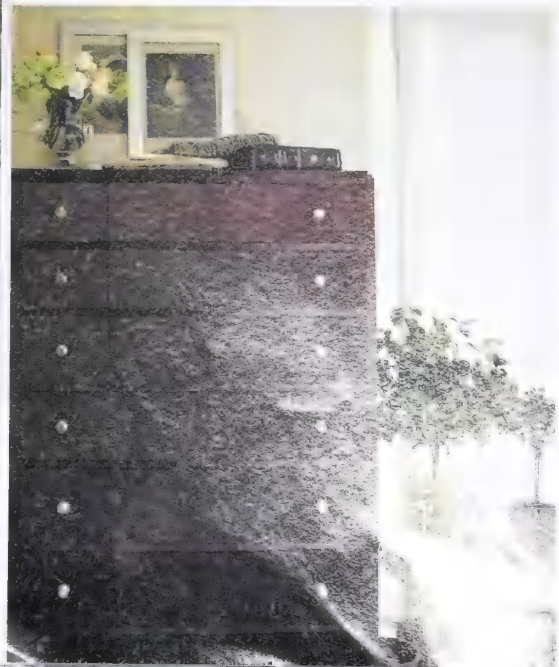


Thomas O'Brien's mix mastery is summed up by the dining room (above), with its varied but compatible pieces: Hickory Chair's Modern dining table in mahogany, tufted Madison chairs, and Emma chairs adapted from 19th-century English Chippendale-style antiques owned by the designer. Bergamo's Duna window fabric. Opposite, clockwise from top: Tricia display cabinet by Baker; another Emma chair. Nearby, Modern sideboard. In bedroom, Chelsea bed, Classic Modern club chair, ottoman, and Hollywood Regency console, and Pen and Ink bedside table with penwork decora





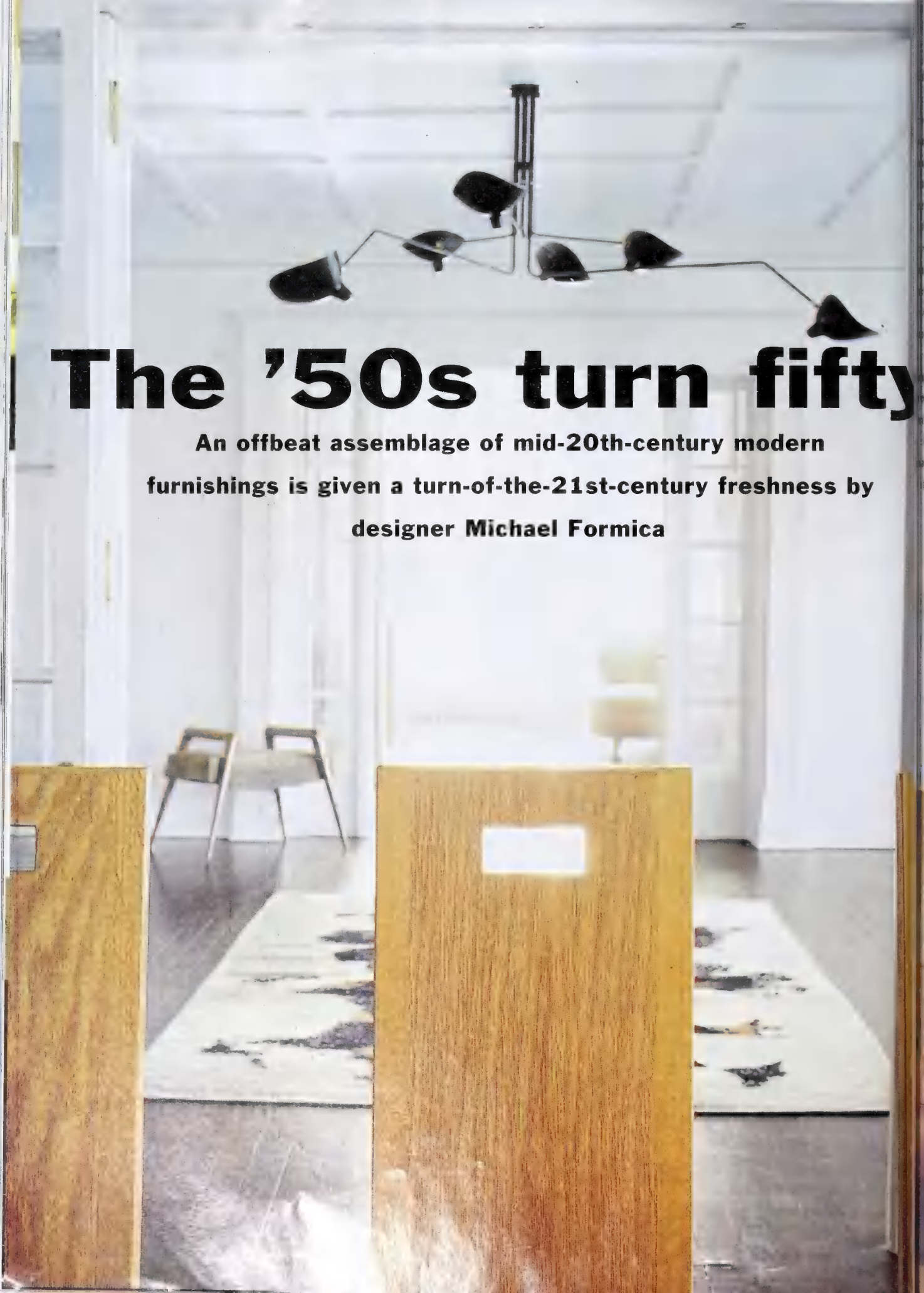
In an alcove off the bedroom (above) Thomas O'Brien's Cross River cabinet, named after the upstate New York antiques shop where he found the original, is embellished with carving and penwork. Over it hangs the Tricia mirror from Aero, Ltd. Hayward club chair is upholstered in comfortable corduroy. Below: Seven-drawered Endicott tall chest, of mahogany with a reeded front in the Art Deco spirit of Émile-Jacques Ruhlmann, is a chic contemporary descendant of the French semanier, a chest with one drawer for each day of the week. Here the knobs are nickel-plated. To the right, versatile Wooster tray table with a leather top on a pair of nickel-plated X-shaped supports.



Thomas O'Brien studied antique four-poster beds to arrive at the ideal proportions for his book-matched mahogany Jefferson bed for Hickory Chair. It is flanked by his Elizabeth nightstands, a Chinese-inspired design, as is the small, low Thomas table at the foot of the bed. At left, high-backed Thompson side chair, which O'Brien first devised for Aero Studio's soon-to-open 60 Thompson hotel in New York's SoHo. Tricia mahogany chest of drawers at right.

READER INFORMATION





The '50s turn fifty

An offbeat assemblage of mid-20th-century modern furnishings is given a turn-of-the-21st-century freshness by designer Michael Formica

uted to Eliel Saarinen, 1950 oak dining set with backs inset with sé copper plaques of ls is one of many al examples of midcentury n design brought er by Michael and Renee tein in their Long house. Ingo Maurer s light the table. ct painting by Louise n from Cheim & Read. le fireplace surrounds out by Nancy Kintisch. ics on mantel by Georges Opposite: Pendant y Serge Mouille hangs over Lurçat area rug, both e gallery 1950, New York.





By Martin Filler Photography by Robert Hiemstra
Produced by Carolyn Sollis

Designer Michael Formica, who owns and treasures several classic pieces of modern design, jumped at the chance to work with a large and unusual array of decorative arts from the middle quarters of the 20th century. It had been put together by Michael and Renee Silverstein for their waterfront house on the North Shore of Long Island. In the 1980s, the Silversteins—he is a fashion tycoon whose high-end labels include Delman and Roger Vivier—made a name in collecting circles by amassing what was regarded as the most important holdings of Art Deco objects in private hands. They auctioned off most of those masterworks for record-breaking prices in 1998.

Though they transferred their loyalty to the later midcentury modern style, they remained devoted clients of New York antiques dealer [illegible] from whose two galleries (the uptown [illegible] Gallery and Downtown 1950 for modern) they [illegible] It was Tony Delorenzo who [illegible] Formica to pull their latest [illegible]

The Silversteins have been particularly drawn to exuberant, large-scale European design of the late '40s and '50s, which is still far less appreciated in the U.S. than work of Charles and Ray Eames, George Nelson, and o American innovators who designed for postwar inte where spaces were not generous. "We've always liked g scale," Michael Silverstein explains. "Furniture must al relate to the architecture, and our big rooms need pieces presence. You could not fill them with lightweight design matter how beautiful they might be." When American de ers *are* represented, they tend to be mavericks such as Vlad Kagan and George Nakashima, who stood outside the m stream of midcentury modernism, the former with his sw ingly curvilinear upholstered seating, the latter with rough-hewn tree slabs.

The large rooms of the Silverstein's early-20th-cen house also gave Formica considerable leeway in crea high-impact compositions. He is brilliant at placement

in putting a single designer's pieces together in resonant mbles, but also in combining works by different hands as harmoniously. In arranging objects with such visual lligence, Formica brings reason to the Silversteins' nctive tastes.

The Silversteins own many wrought-metal lamps lighting fixtures by the French designer Jean Royère, se extravagantly branched torchères appear here in almost y room. They are the spiritual though not the material of the sculptural wood designs of Royère's fellow French- Alexandre Noll; his handmade wood objects show continuing influence of African art on modernism. n Royère and Noll are part of the extrovert strain of -century design—the biomorphic approach that ran counter to the cool rationalism of the late International Style.

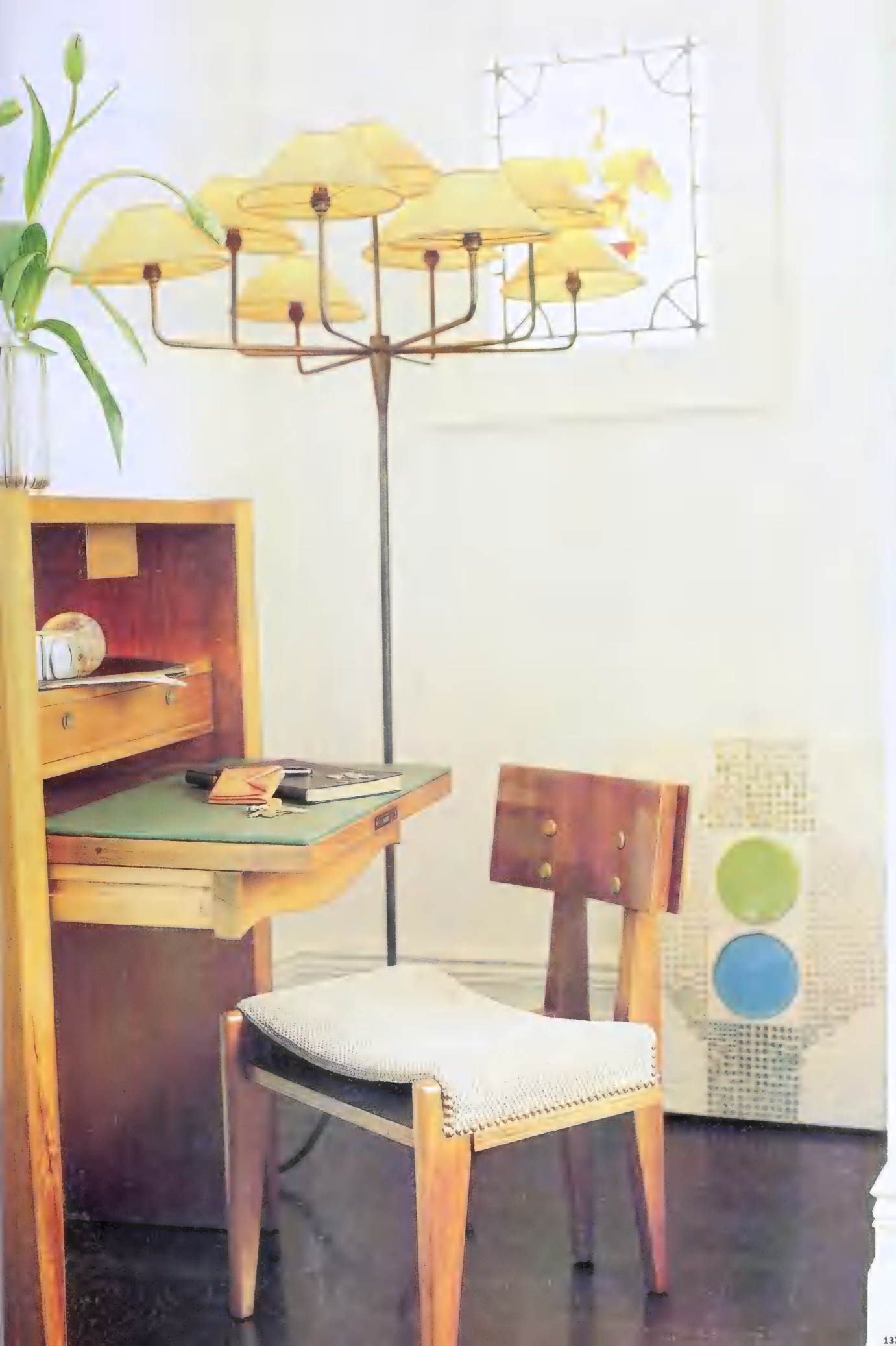
Neither the designer nor his clients were interested in re-creating a period look. The barely-there neutrals of walls and fabrics are absolutely of this moment, and are jolted only occasionally by bright slashes of color from artworks and objects. To better set off the furniture—which tends toward natural-finish woods and patternless upholstery—the designer darkened the fir and hard pine floors to an almost-black brown, which he then gave a warm waxed finish. That rich but restrained backdrop acts as the perfect foil to the freewheeling pieces in this extraordinarily personal collection. This family home offers not only comfort but also an alternative to the standard interpretation of hard-edged modern design at the dawn of the Atomic Age, made fresh for our own.

scale and organic forms are balanced by soothing neutral tones in the living room (both views). A pair of extravagant imir Kagan sofas in Donghia tweed creates a whirlpool of seating centered by a Jean Prouvé cocktail table. Georges Jouve nic chalice holds an orchid next to an ebony pitcher and burlwood bowl by Alexandre Noll. Noll also carved the wood ptures atop the rare Gio Ponti two-sided credenza, from Barry Friedman, Ltd., flanked by Jean Royère floor lamps. Sheer ains of Cumulus spun saran by Jack Lenor Larsen for Cowtan & Tout. Next to an Edgar Brandt bronze firescreen, 5, from Delorenzo, New York, a 1960s Joan Miró tapestry hangs in a wooden frame by George Nakashima.



Revealing connections and confrontations occur throughout the house as objects are juxtaposed in strong compositions. In the third-floor media room, a grouping of George Nakashima wood designs includes a daybed, spindle-back chair next to a small cabinet, and spindle-back lounge chair. On the circular steel-and-marble Jean Royère cocktail table, a carved wooden vide poche by Alexandre Noll provides a convenient receptacle for the remote control. Lambskin-covered stool by Royère; three-legged stool by Charlotte Perriand, both c. 1950. Dyed lambskin throw from Troy gallery, New York. Opposite: Beneath a heraldic stained-glass window original to the house, a 1930s fall-front secretary desk and chair by André Sornay are illuminated by a dramatic nine-armed Royère floor lamp. A 1960s ceramic plaque by Rut Bryck against the







ts of red ricochet through pale-walled rooms. Scallop-apron akfast table and wool bouclé- ered chairs by Jean Royère play Jean Prouvé sideboard and togram by Adam Fuss. Plastic ter by Gaetano Pesce from ss, New York. Opposite page, kwise from top left: Two Art o works—a Jean Dupa floor vase an Edgar Brandt firescreen— d below abstract painting by hmond Burton, while Mumtaz, amese, looks on. Royère bed with ns by Archipelago, New York. he master bedroom, George ashima settee, cocktail table, bedside table, with bed covered 960s suede-and-silver by o Rabanne. Calypso, a Yorkshire er, rests on Vladimir Kagan bed. igner Michael Formica retained truffled marble floor of the ter bath and added Florence Knoll e, Giacometti floor lamp, ashima sidechair, Royère cocktail e, and polka dot chiffon throw laudio LaViola from Moss.

RE DETAILS, SEE READER INFORMATION



GETTING IT RIGHT

When a 1739 Connecticut farmhouse gained a wing of soaring, open spaces, the question was how to create an uncluttered, unified whole





Blending low-key comfort with American antiques for exacting, sophisticated clients was the challenge met by designers Evan G. Hughes and Peter Ermacora of the Connecticut firm E.G.H. Peter. In the monochromatic seating area, a graphic Art Deco rug keeps company with a rustic wash bucket and painted candlestand. Over the granite fireplace a rare banner weathervane points a finger. The entire 2,400-square-foot open-plan extension with kitchen and dining area is warmed by chestnut floors recycled from an old barn.



By June Kurt Photography by Oberto Gili
Produced by Kaaren Parker Gray



The house was very red, very old, and in the 1950s had acquired a barnlike, barn-paneled wing. When Richard and Nurit Amdur bought it in 1996, the cozy house on 17 acres of rolling northwest Connecticut land seemed ideal—for awhile. But they are toy designers, producing the Alex line of creative crafts, and they can't help remaking things. So down came the barn wing and up went a finer one by architect Calvin Kiiffner: a windowed, interflowing space under complex peaked ceilings that when finished was full of sunlight and potential but not a stick of furniture.

Fortunately, designers and antiques consultants Peter Ermacora and Evan G. Hughes had been asked to rearrange everything in the property's little guesthouse, where the couple spent their days during the construction of the new wing. "Sheer perfection!" said Nurit Amdur. Then and there a bond was formed. Together, designers and owners set out to furnish the old house and its even bigger wing to suit the spaces, the periods and, in particular, the inhabitants. On weekends the four ventured forth to auctions (and lunch). Other times, the designers would slip an antique bird cage or a 19th-century painted table into the house and await the Amdurs' reaction.

It was a deliciously slow process. But why take three years? "A house with soul should grow organically," says Hughes. "You don't just go out and buy a truckload of antiques and folk art. And Nurit has very specific preferences: no florals, no fussiness, no portraits, only subtle color." When a piece was right, she knew it, but there was a lot of trial and error. Take the matter of finding a weathervane as a sculptural accent. First they tried a horse. Not quite right. Then a rooster. No. Finally the full-rounded, nicely patinated cow arrived. Bingo.

Acquisitions proceeded slowly for another reason. The collaboration had blossomed into a warm friendship and everyone was having too much fun. Even Richard Amdur, whose passion lies in landscaping. "I love the decorating process," says his wife. "We discuss, we move things around. With Peter and Evan, a project that could be overwhelming is entertaining. It's the game board and these are the elected pi[illegible] I hope."

Once the red house was painted gray green (above), "it settled nicely into the landscape," says Richard Amdur. The old house rises at right; the wing nestles under its peaks at left with a new entry in between. L The living room's wall of French windows overlooks a pond. Belo When a coveted antique chande escaped the designers at auction they had a similar one made; the table, too, is custom, with Windsor chairs both old and ne Opposite: It took eight men to carry in this massive oak châtea kitchen table—a birthday surprise from husband to wife.




PURE BUTTER







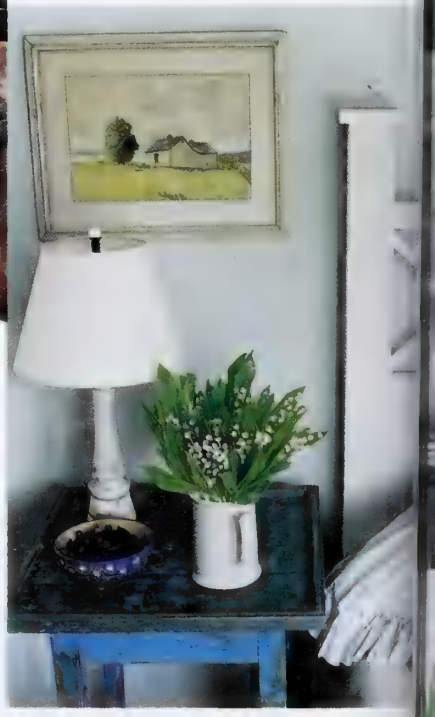
Guests enter through the grand new wing, "so the 1739 house is like a discovery, something you hadn't expected," says Nurit Amdur. Left: In the colonial parlor, a Swedish settee, an American cobbler's bench as a coffee table, a ceiling-high Canadian secretary, and a Tibetan rug from Odegard manage to achieve an American look. The little needlework pillow on the wing chair is the only floral in the house. Above: The owners added raised paneling to the parlor's fireplace wall. Hooked rug, Traditions. Below: A mysterious stairway shelf original to the house holds antique American painted boxes and vintage leather-bound volumes.





The property came with a cottage by a swimming pool (below and opposite), and in summer the owners and their college-age son use it as a pool house, but it also welcomes guests. The orderly bedroom, with rustic Maine rocker, books, and tea things, is planned "to keep guests content until we wake up," says Nurit Amdur.

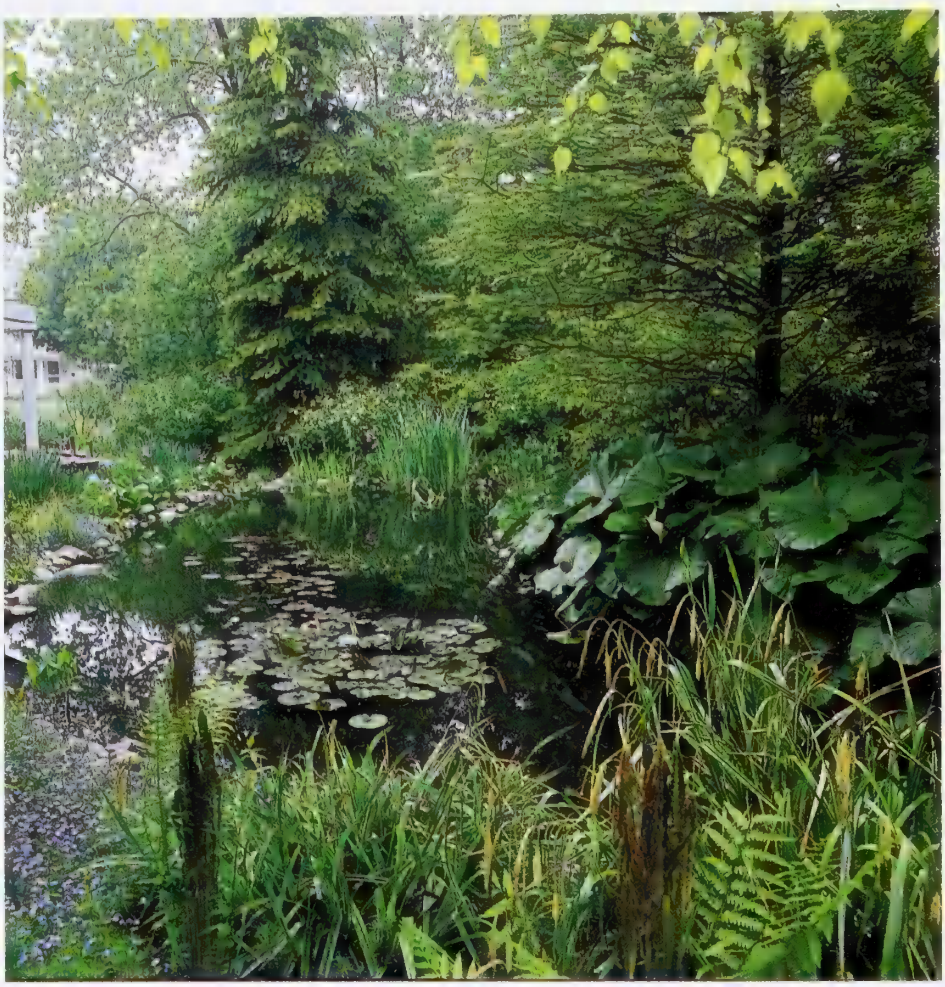
FOR MORE DETAILS, SEE READER INFORMATION



For the master bedroom (above), the designers found two rare demi-lune country tables. "The one under the window bears the scorch mark of an iron," notes Nurit Amdur, who rather likes the utilitarian signature. Hung as art, a bold Amish crib quilt plays nicely with the room's precise checks. On the bed, early American wool blanket; c. 1900 appliqué of fabric scraps is used as floorcloth. Below: Horizontal boards cover a guest room wall; painting by folk artist Eddie Arning. "We call this my mother's room," says Mrs. Amdur. "It's reserved for her and other favorite people." A painted Swedish table holds an American book stand, but the headboard is custom-designed. "When we can't find what we want, we have it made," says Ermacora. "The goal is to give every room its own character, with pieces that don't look too matched."





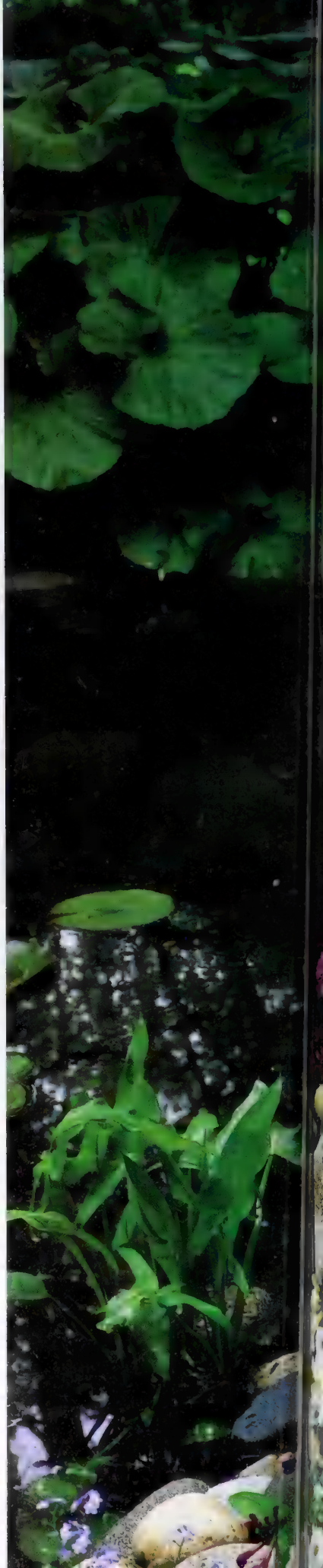


MAKE WAY FOR DUCKLINGS

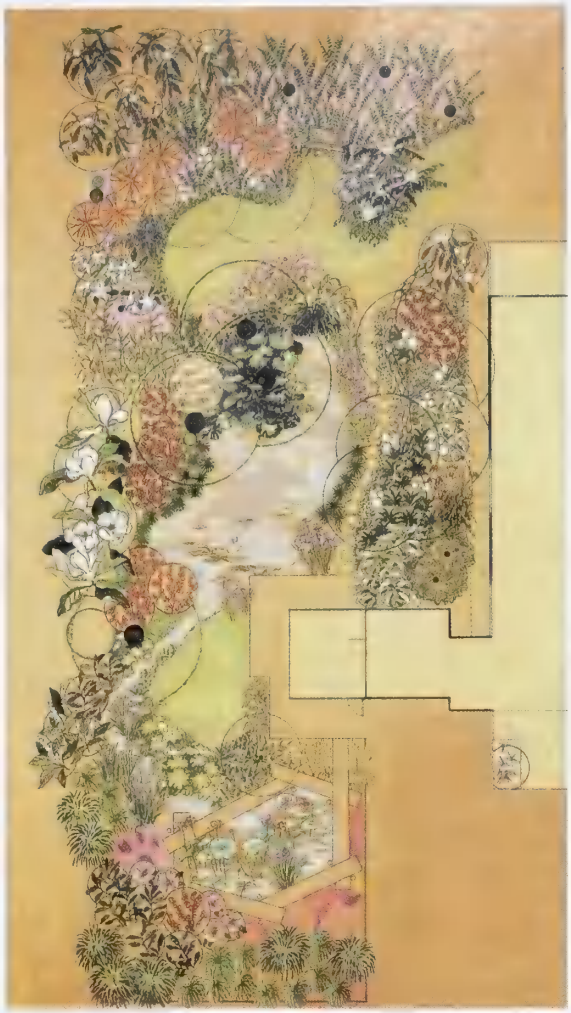
Garden designer Stephen Rosselet turned a water-logged yard in downtown Grand Rapids, Michigan, to advantage by creating a boggy sanctuary that welcomes mallards, herons, and other wildlife

By Elizabeth H. Hunter
Photography by Judith Bromley Produced by Ken Druse

For a small residential lot, Stephen Rosselet designed a natural habitat that feels like the deep woods (above), although neighbors are just yards away. Right: Owners Barb and Milt Rohwer brought in field rocks to hide the edge of their pond where rubber lining meets soil. Blooms of Japanese primula float near a mass of forget-me-nots. Beyond are lady ferns and pendulous sedge with petasites to the left.





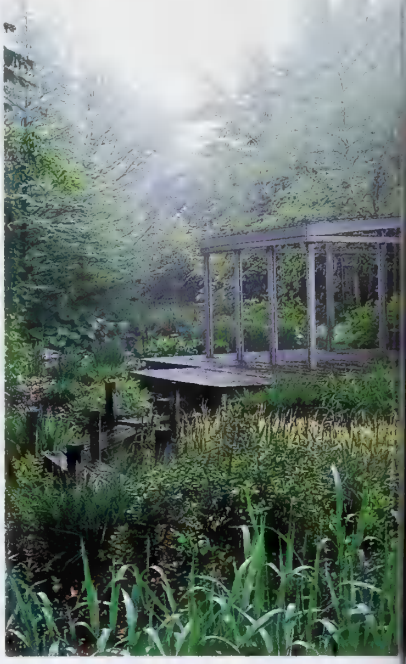


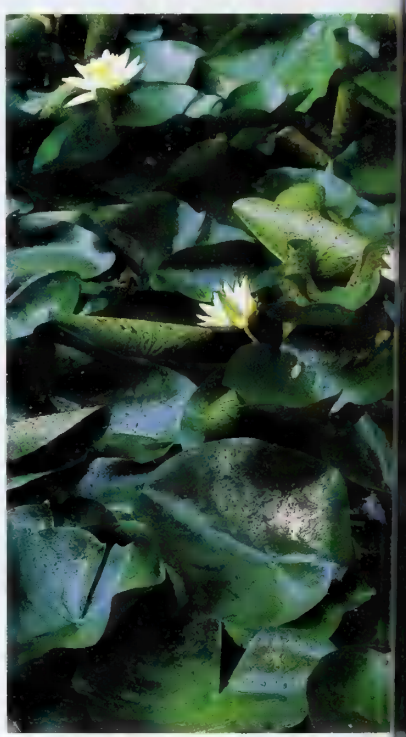
"Once you have a plan—once you get the bones of a garden right—the rest is relatively easy," says Barb Rohwer of Grand Rapids, Michigan. Even when qualified by "relatively," easy is not the way most people would describe the work Barb and her husband, Milt, did: installing a 500-pound sheet of rubber pond lining, hauling 18 SUV-loads of field rocks for its edging, and laying down perforated plastic for drainage after a backhoe had dug out the bog.

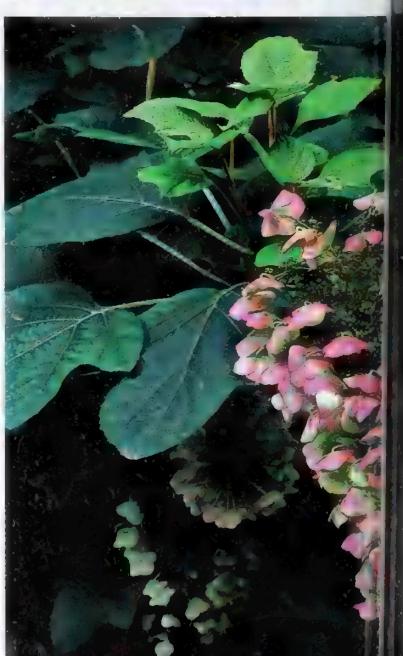
But Barb means the ease of knowing what to plant and where. "Lots of people get nervous when you mention a plan," says Stephen Rosselet, the professional who designed the Rohwers' garden. "They think it leaves no room for change, but Barb and Milt took my design as a guideline, not as an absolute." The couple was overjoyed at Rosselet's solution for their low-lying property, where periodic flooding had dashed all hope of a lawn. They had tried to grow grass in the clay soil but admitted defeat when they found a pair of mallards swimming in their yard.

Seeing the problem as an opportunity, Rosselet suggested creating a bog garden, digging a pond, and building a screened porch between the two. The basic structure for the Rohwers' naturalistic landscape consisted of the water features, the major trees, and a fence on two sides of the quarter-acre lot. "We also laid out a path, which will be paved with bluestone this spring," says Rosselet. After building their pond and bog, the Rohwers themselves planted all but the largest trees—the shrubs, grasses, and ferns. Rosselet avoided most flowering perennials, preferring plants in textures and shades of green. And he likes large sweeps: "If five of the same cultivar are good, fifty are better." He specified many plants native to the moist and wet soils east of the Mississippi River because once established they take care of themselves.

Such plants also contribute to the woodland atmosphere Rosselet wanted to evoke; he has succeeded so well that visitors feel they are in a forest rather than in downtown Grand Rapids. Trees and tall grasses shield the garden from neighbors; birds, butterflies, and other creatures have made this their home. "We've given them everything they need—food, shelter, water," says Rosselet. The mallards return each spring. "We are not sure it's the same pair," says Barb, "but we call them Fred and Ethel anyway."





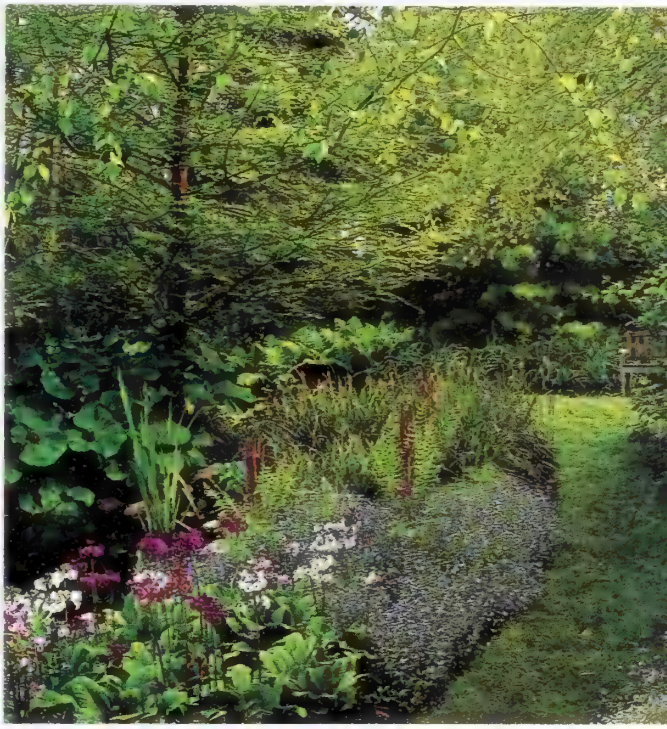


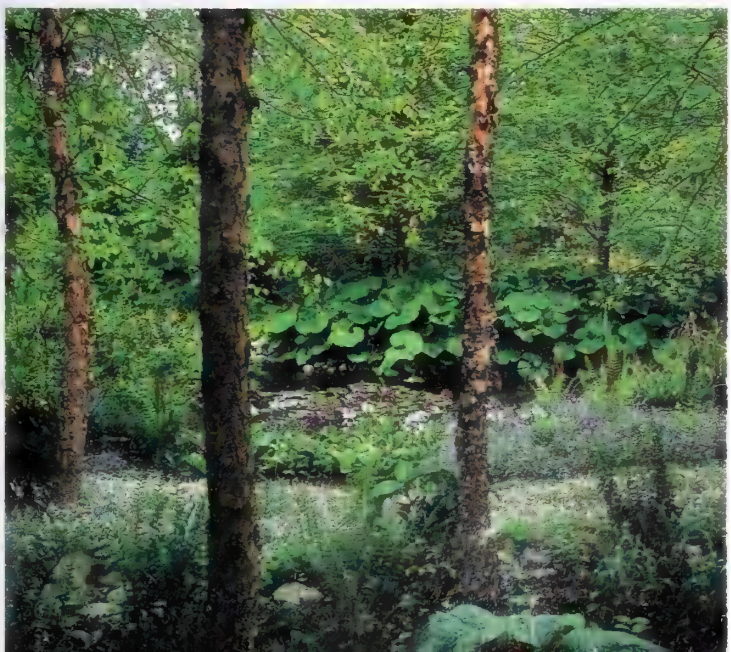
Plan (above) shows how new screened porch divides the pond on its right from bog on its left. Right, clockwise from top left: The porch in spring before screens go up. Glyceria 'variegata' in the bog garden with duck weed brought in by mallards. The moss at bog's edge is nurtured with sprayed buttermilk. The grassy path—bordered in spring by sweet woodruff on the right, Japanese primula and forget-me-nots on the left—will soon be replaced with bluestone paving. Milt Rohwer built the Japanese-style bridge that zig-zags through fountain grass, miscanthus, and glyceria. View from the living room through a grove of river birches to petasites and bald cypress trees at the pond. Oakleaf hydrangea blooms in August. 'Charlene Strawn' water lilies. Pond walk with joe-pye weed beyond.

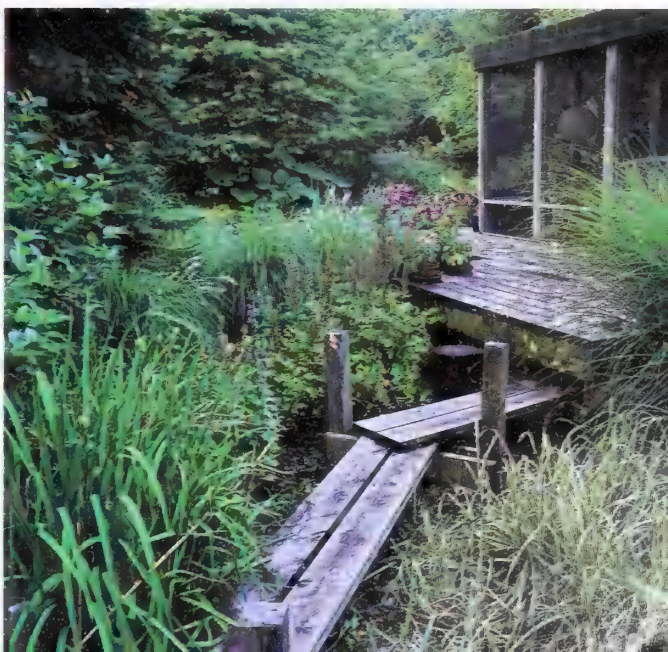














urban strategist

The assorted found objects in designer Adam Dolle's apartment reinforce one anothe as he makes art out of salvage and style out of art

By Carol Prisant Photography by Peter Estersohn Produced by Elizabeth Mayhe

There is a decided shapeliness to designer Adam Dolle's own New York apartment. Catch it in the gracious curve of the high barrel vault ceiling. Catch it in the edgy spiral of a hassock and the nipped-in waist of the wiry side table, in the sculpted lamp. How to assemble such a collection of provocative shapes? Just scour the European backstreets as Dolle has, ignore the customs agents' supposed witticisms, cart your tidbits home, and at long last, place them. But place them strategically. It's the juxtapositions that count.

"More than the choosing of fabrics and paints," Dolle says, "design is most fulfilling if you succeed in taking things out of context [illegible] way." So he has thoroughly enjoyed [illegible] floor walk-up in New York's downtown [illegible] a tin-ceilinged loft painted pink [illegible] a hulking furnace. Dolle's [illegible] gave it a retrospective wink by treating a piece of heating pipe sculpture. It is an apt companion for a stylish string construction found in an Elderhostel thrift shop, currently doing convincing imitation of Op art—and for hundreds of oth widely varied treasures.

Dolle has used his own-design upholstered sofas a chairs to anchor this gathering of Cubism, Expressionism, a several of the 20th century's other important "isms." All gathered congenially in bright rooms wrapped in neutrals a creams and sprinkled, here and there, with semi-sweet cho late bits. This lucid flat confirms once more that art can recognized and resurrected from all sorts of ostensible ju Ferret it out. Clean it up, and, well, what is art, anyway? the spirit and quality of an object seems as good as what is the galleries," Dolle believes, "it deserves a second chanc And if it's *really* good, a prime spot in a stylish room.



Living room windows (opposite) wear unlined cream wool curtains and inexpensive matchstick shades. Above, clockwise from top left: Mantel's garniture consists of a 1960s bed-of-nails artwork partnered by a faintly Napoleonic French assemblage. The structural table was a street find; the folding artist's chair is from a Nice flea market. Warren Plattner's table of glass-topped bent steel rods displays artillery shell-case candlesticks. In the bookcase, concentric '70s string work, a Belgian vase, and a wire bust—"a three-dimensional line drawing discovered in New Zealand."



Harmonious treasures, clockwise from top left: Cubist torso found in Barcelona surveys a delicate 1950s armchair and a flip-top mahogany console table that opens to seat eight. Anthropomorphic chair, possibly French, is a tour de force barrel staves and leather—perfectly good company for a mahogany credenza with a Lever House inventory tag. In the guest bedroom, a molecular sculpture recalls the atomic era, while on the shelves a collection of ceramics seems less rand against patchwork-painted backgrounds. Tablet grouping includes both Czech and German Expressionist vases.



More whimsy, clockwise from top left: Chocolate-walled master bedroom's white-upholstered headboard has a variety of textile wraps—here, a Baltic blanket. Opposite the bed, one of two kraft-paper bulletin boards displaying photos and clippings looks, says Dolle, "like the inside of my brain." Whispery gray guest-room walls soothe the plastic-topped, ivy tomato-red metal Davis Allen chest and the sizzling 1970s Abstract Expressionist painting. The red- and-black-striped Hudson's Bay blanket and Cubist painting combine with hot-fudge-color curtains to reinforce the precision of this space.

FOR MORE DETAILS, SEE READER INFORMATION



they'll take romance

Arthur Andersson and his wife, Christine, are sentimental about the honeymoon house he has twice remodeled for them and their growing young family in Austin, Texas

By Susan Zevon Photography by Timothy Hursley



hur Andersson left the street side of the original stone house largely intact ove), inserting into the steeply gabled roof two dormers with glass on three sides ich bring in abundant daylight. Opposite: The facade of the wood addition is a iantic tribute to Bocage, a small, idiosyncratic house built in 1801 on a plan- on outside New Orleans that the Anderssons had admired when they were rting. The fenestration and the rhythm of the pilasters echo Bocage. A corner dow of the study that links the old and new buildings is seen glowing at twi- t. Top: The wood addition that contains the family quarters is connected to original stone house by a long, metal-sheathed wing. The courtyard is a pro- ed area where Lily Andersson can play and her baby brother can nap in his riage. Herbs and flowers grow in pots. Right: Arthur and Christine Andersson their daughter on the landing of the new staircase to the loft in the original space.

Before they were even engaged, Arthur Andersson brought the woman he hoped to marry over to a dilapidated little stone house in Austin. He thought he could make something of the 900-square-foot structure and liked the property, which was big enough for a wing at the rear. Christine Andersson says, "I thought the house was disgusting, but the shady street with its canopy of old oak trees was very pleasing, and we were in love." So Andersson, the last of the architectural partners of the great Charles W. Moore, bought the cottage, gutting its small, cramped spaces to produce one big room, with a loft for the bedroom and bath. When the loft was barely completed, he proposed there.

Andersson held off on an addition and lived in the remodeled space with his bride for a year to decide what form it should take. The arrival of daughter Lily ended the wait and resolved any question of purpose. The new wood-clad area would house the family quarters, with a master suite on the first floor and two children's bedrooms above (the newest occupant is baby William). A long, interflowing library-study connects the bedroom wing with the public rooms facing the street; the stone house loft is now for guests. Harmonious despite their different exterior materials, the three building elements shelter an intimate courtyard shaded by a giant oak.

By local standards this 2,500-square-foot house may seem modest, but Christine Andersson explains, "Arthur would rather have something small and beautiful than a Texas-type-mansion on steroids. How could I not be happy in a house like this?"



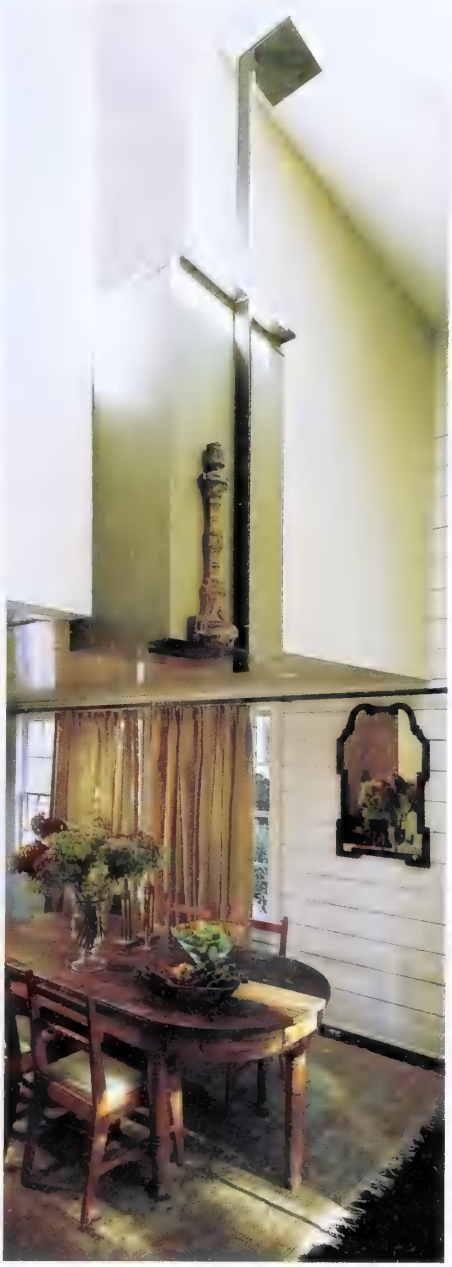


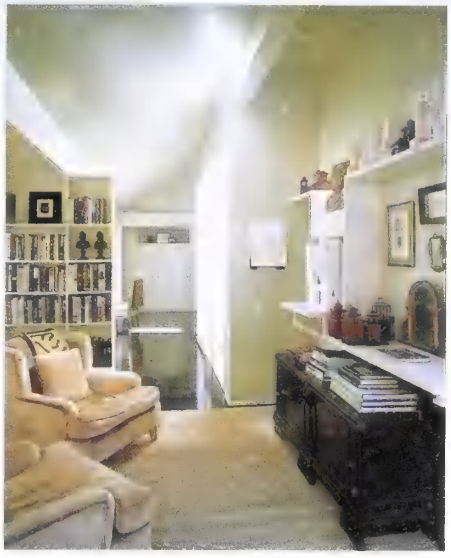




1. Entry
2. Living room
3. Kitchen
4. Dining room
10. Master bath
11. Master closet
12. Courtyard
13. Bedroom
14. Bathroom
15. Bedroom
16. Bedroom
17. Room







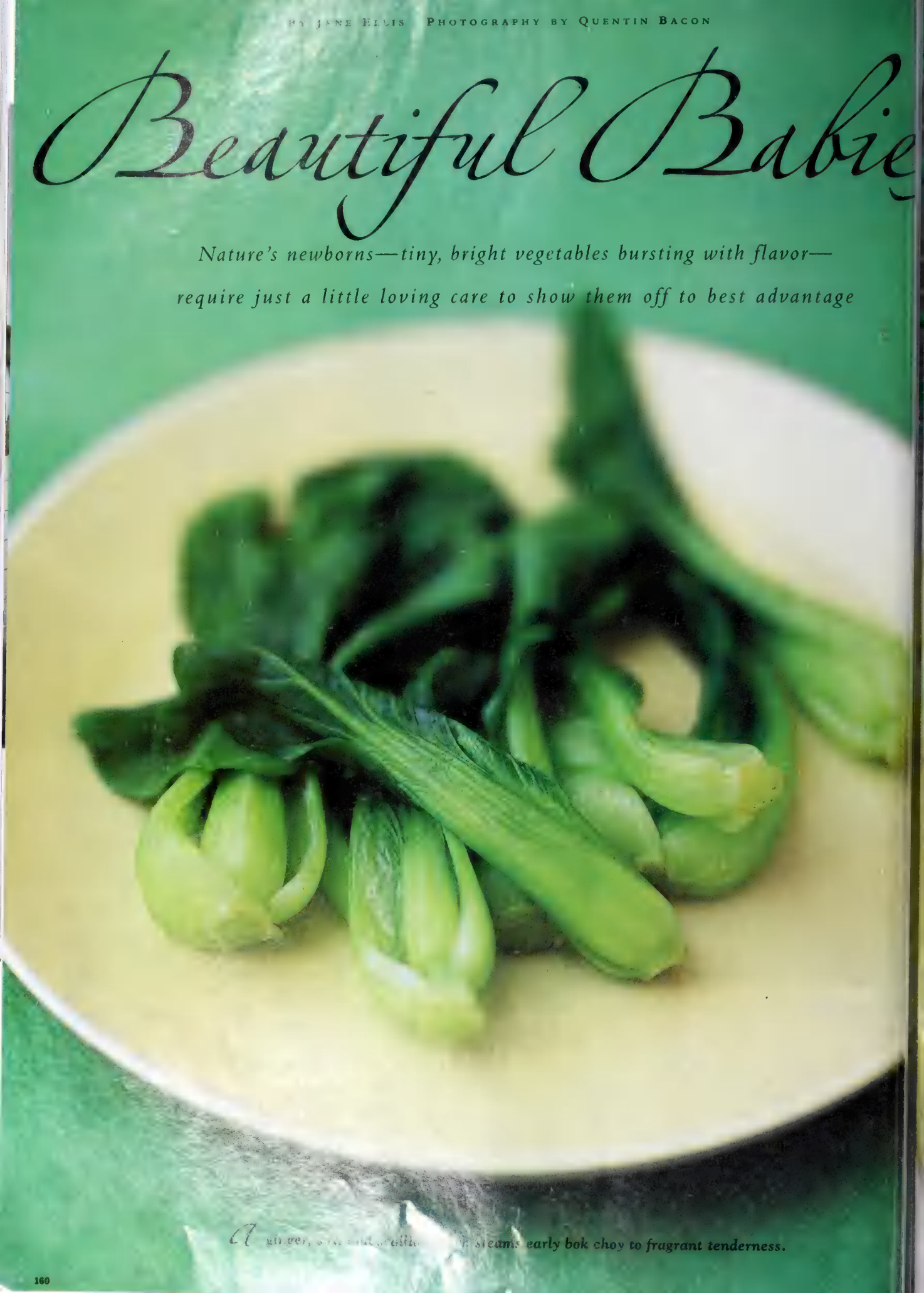
king a lesson from Bramante's Tempietto at San Pietro in Montorio, Arthur dersson saw that the small stone house needed "something on a grand scale to make eem larger," so he installed a broad staircase (above) with treads made from solid nks of white oak. It rises to a new loft bedroom and bath. A double-height bookcase he living room side forms a partial stairwell. Opposite left: Behind the staircase the hitect located a tall, dormer-lit kitchen. Top right: In the original house, the dining a is beneath the sleeping loft. The vertical rod here holds two pedestals: on the lower, architectural fragment; the upper one is bare. Chairs made by Arthur's father, Byron lersson, surround an antique table. Right: Looking from the library to the adjacent ly—a pair of casual sitting rooms that link the original house with the bedroom addi- . Here Andersson keeps books and his collection of architectural models.

ORE DETAILS, SEE READER INFORMATION

BY JANE ELLIS | PHOTOGRAPHY BY QUENTIN BACON

Beautiful Babies

Nature's newborns—tiny, bright vegetables bursting with flavor—require just a little loving care to show them off to best advantage

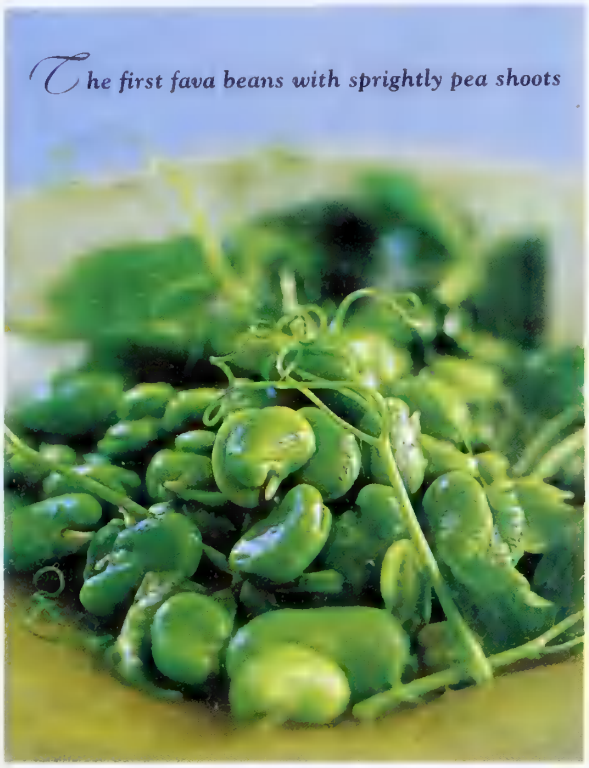


A ginger, [illegible] steams early bok choy to fragrant tenderness.

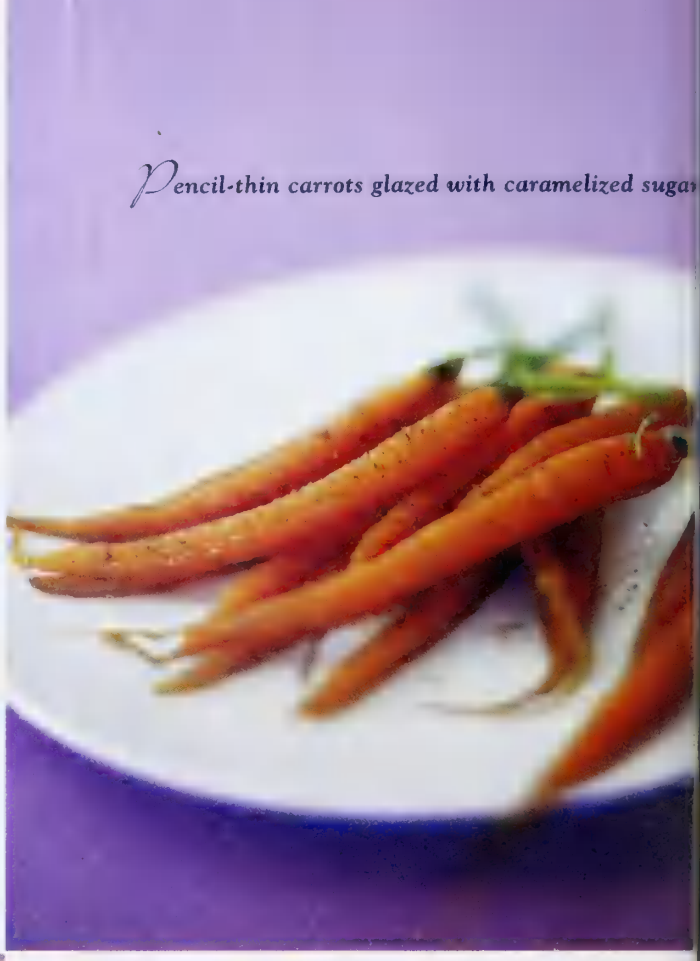
New peas and pearl onions braised in lettuce make a light first course or accompaniment to the entrée.



The first fava beans with sprightly pea shoots



Pencil-thin carrots glazed with caramelized suga



Leeks braised in a wine-water reduction swirled with cream



Someone fashionable once said that a woman can't be t
rich or too thin. Well, if you're a vegetable, you can't
too small. Previously available only to star chefs, the lit
jewels of the garden are seen increasingly at farmers' m
kets and specialty food stores. It's not uncommon now
find Brussels sprouts the size of a pearl, zucchini and carr
as skinny as pencils, and favas the size of a one-carat d
mond. Our appetite for these vegetables has grown apa
thanks both to their delicious appeal and nutritional val

They are also a joy to the cook, needing only t
simplest preparation. Carrots, long a staple but no
favorite garnish for sophisticated entrées, are never bet
than when pulled up early and sautéed. Bok choy (C
nese cabbage) is a new taste treat, harvested at a mere f
inches and steamed in a flavorful broth.

Easy-to-grow lettuce has a life beyond mere sala
It is especially good when its hearts become a wrap
sautéed peas and onions, as shown here. Or one can bra
peas, scallion bulbs, and a head of Boston lettuce in a
tle water, a knob of butter, and seasonings to meld the
vors beautifully.

And lastly fava beans, long favorites in Italy
England, where they are known as broad beans, are
coming increasingly popular here as we discover th
jade-green beauty—all the better when they are just a
tle larger than a pea and do not need to be first blanch
and then slipped from their skins.

RECIPES FOLLOW. FOR MORE DETAILS, SEE READER INFORMATION

A heady combination of baby artichokes, peas, and fava beans is a favorite appetizer at London's River Cafe.



BOK CHOY STEAMED IN GINGER BROTH

2 cups water
1 1½-inch-long piece fresh ginger, peeled and roughly chopped
2 tablespoons soy sauce
3 scallions, roughly chopped
1½ pounds young bok choy

Place water, ginger, soy sauce, and scallions in a wok or stockpot. Bring to a boil. Reduce heat and simmer 15 minutes. Place a metal or bamboo steamer basket in pot. Place bok choy in basket. Cover. Steam until just tender, about 2 to 3 minutes. Remove from heat. Serve immediately. Serves 6.

LETTUCE BRAISED WITH PEAS AND PEARL ONIONS

1 tablespoon unsalted butter
6 tablespoons water
1 cup fresh peas
½ cup peeled pearl onions
1 tablespoon finely chopped cilantro
12 medium-size Boston lettuce leaves

Melt butter in a sauté pan over low heat. Add 2 tablespoons water, peas, and onions. Sauté until onions and peas are tender, stirring frequently, about 5 to 7 minutes. Remove pan from heat. Stir in cilantro. Set aside.

Fill a lettuce leaf with about 2 tablespoons sautéed vegetables. Wrap into a neat package. Repeat process. Place remaining water in a large sauté pan over low heat. Add lettuce packages seam-side down. Cover. Cook until lettuce is slightly wilted. Remove pan from heat. Serve immediately. Serves 6.

FAVA BEANS AND PEA SHOOTS

Recipe from Chef Susan Weaver, Four Seasons Hotel, New York

Beans are encased in a skin and protected by long flat green pods. Skin doesn't need to be removed if beans are small. (If large, blanch shelled beans for 1 minute in boiling water; drain and pinch off skins. One pound of pods yields about ½ cup beans.)

4 tablespoons unsalted butter
4 pounds young fresh fava bean pods, shelled
Salt and freshly ground black pepper
1 cup fresh pea shoots

Melt butter in a sauté pan over low heat. Add fava beans, salt and pepper to taste. Sauté, stirring frequently, until tender, about 5 minutes. Stir in pea shoots. Remove pan from heat. Serve immediately. Serves 4.

SAUTÉED BABY CARROTS

1 tablespoon unsalted butter
2 pounds baby carrots, scrubbed and green tops trimmed
1 teaspoon brown sugar
¼ cup water
Freshly ground black pepper
1 tablespoon finely chopped mint, optional

Melt butter in a large sauté pan over medium heat. Add carrots, brown sugar, and water. Simmer until almost tender, about 2 minutes. Remove pan from heat. Add pepper to taste. Stir in mint. Serve immediately. Serves 6.

BABY LEEKS WITH WHITE WINE SAUCE

½ cup water
½ cup white wine
4 tablespoons unsalted butter
2 pounds baby leeks, washed carefully, tops trimmed and root ends cut
2 tablespoons heavy cream
Salt and freshly ground black pepper

Place water, wine, and 2 tablespoons butter in a large skillet over medium heat. Bring to a boil. Add leeks. Reduce heat to a simmer. Cook until almost tender, about 5 to 7 minutes. Remove leeks from pan and keep warm. Reduce liquid by half. Add cream and remaining butter. Cook, stirring constantly, until sauce is slightly thickened. Add salt and pepper to taste.

Divide leeks among 6 warm salad plates. Place about 1 tablespoon of sauce over each serving. Serve immediately. Serves 6.

BRAISED FAVA BEANS, PEAS, AND ARTICHOKES

Recipe adapted from The Cafe Cook Book by Rose Gray and Ruth Rogers (Broadway Books, 1998)

5 tablespoons extra-virgin olive oil
2 red onions, peeled and finely sliced
6 baby artichokes, trimmed, stemmed and cut into quarters
2 cups fresh shelled peas
1 cup fresh young fava beans
⅔ cup water
2 tablespoons roughly chopped fresh flat-leaf parsley
3 tablespoons roughly chopped fresh mint leaves
Juice of 2 lemons
Coarse salt and freshly ground black pepper

Heat 2 tablespoons olive oil in a large heavy saucepan over low heat. Add onion. Sauté, stirring frequently until brown, about 5 minutes. Add artichoke quarters. Raise heat to medium. Cook, stirring frequently, until *al dente*, about 15 minutes. Add peas, fava beans, and water. Cook, stirring frequently, until tender, about 5 minutes. Remove pan from heat. Stir in parsley, mint, lemon juice, remaining olive oil, salt and pepper to taste. Serve at room temperature.

FAVA BEANS AND ORANGES WITH WALNUT DRESSING

Recipe from Chef Todd English of Olives, Boston

2 quarts water
½ teaspoon kosher salt
2½ pounds fresh fava bean pods, shell
1 quart ice water
2 small oranges, peeled and cut into segments
½ small red onion, peeled and diced
¼ cup chopped scallion greens
Walnut dressing, recipe follows

Place 2 quarts water and salt in a p
Bring to a boil. Add beans. Cook until t
der, about 3 minutes. Drain. Place ice w
in a bowl. Add beans. Drain. Peel skin fr
beans and discard skin. Place beans i
bowl. Add orange segments, red onion,
scallion greens. Toss with dressing. Co
with plastic wrap. Refrigerate 1 hour. Se
4 to 6.

WALNUT DRESSING

1 tablespoon olive oil
¼ cup chopped walnuts
1 teaspoon minced fresh ginger root
1½ teaspoons chopped fresh rosemary leaves
¼ cup freshly squeezed orange juice
½ teaspoon kosher salt
¼ teaspoon freshly ground black pepper

Place a heavy skillet over medium-h
heat. When hot, add oil and walnuts. C
until lightly browned, stirring frequer
about 3 minutes. Remove pan from h
Add ginger, rosemary, orange juice, salt
pepper; stir after each addition.

BABY GREENS SALAD WITH BANYULS VINAIGRETTE

Recipe from Chef Scott Bieber, Eli's Restaurant, New York City

¼ pound selection of baby lettuces: mezuna, arugula, cockard, red cockard, green and red Bibb, tatso watercress, green and red leaf
Banyuls vinaigrette, recipe follows

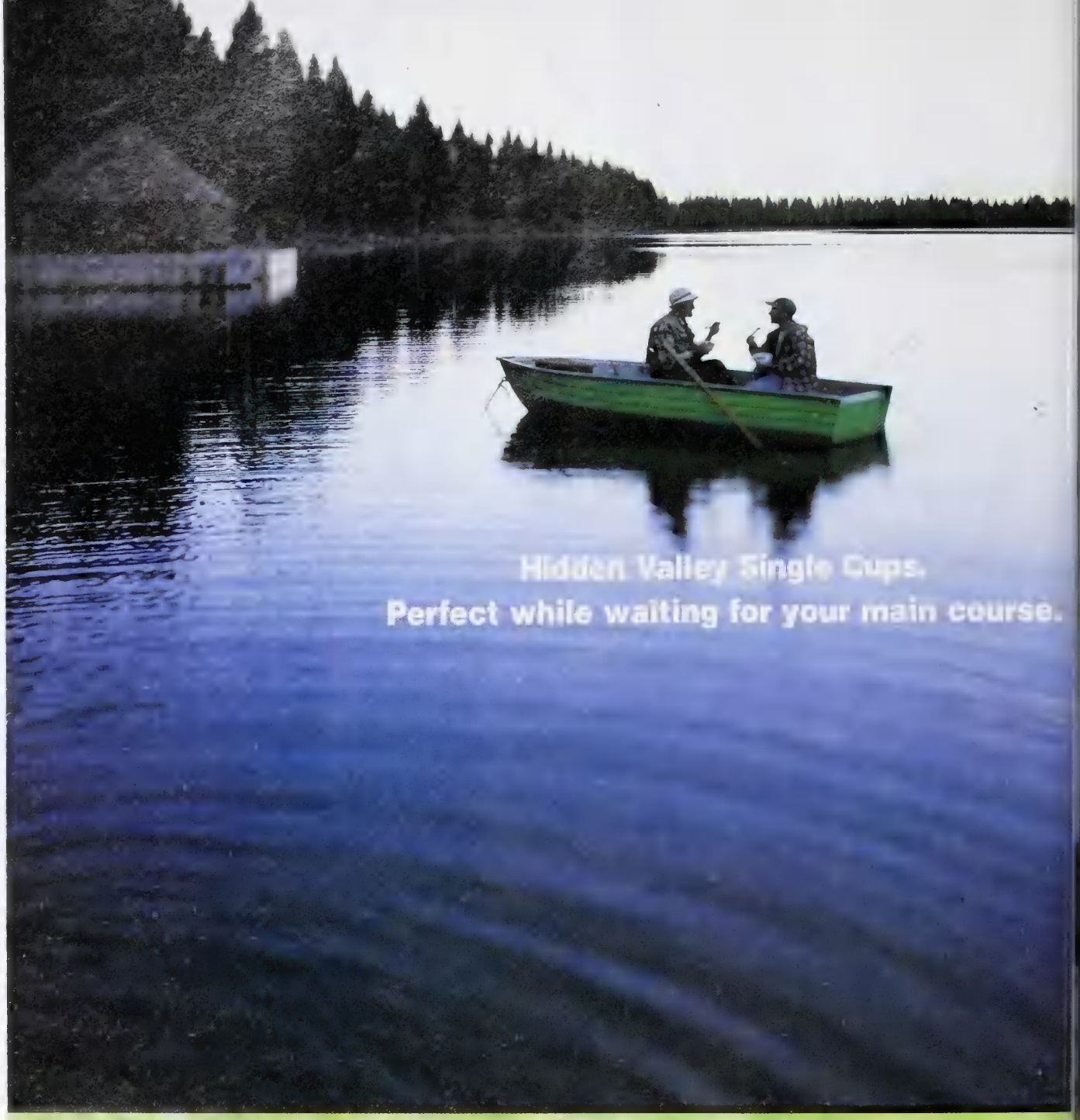
Place lettuces in a bowl. Toss with vi
grette. Evenly divide among 4 salad pla
Serve immediately. Serves 4.

BANYULS VINAIGRETTE

¼ cup Vinaigre de Banyuls
1 small shallot, peeled and chopped
¾ cup extra-virgin oil (light bodied)
Salt and freshly ground black pep

Mix vinegar and shallots together
bowl. Set aside for 30 minutes. Whis
olive oil. Add salt and pepper to taste. M
1 cup. ■


W CAN I POSSIBLY PROTECT MY FAMILY
FROM BACTERIA 24 HOURS A DAY?"
HELP IS ON THE WAY.
Floral Fresh
CLOROX
DISINFECTING SPRAY
KILLS 99.9% of BACTERIA for 24 hrs
ELIMINATES ODORS
Fresh Scent
CLOROX
DISINFECTING SPRAY
KILLS 99.9% of BACTERIA for 24 hrs
ELIMINATES ODORS
Citrus Scent
CLOROX
DISINFECTING SPRAY
KILLS 99.9% of BACTERIA for 24 hrs
ELIMINATES ODORS
Clorox Disinfecting Spray helps protect your family against 99.9% of bacteria* for up to 24 hours even when surfaces like doorknobs and toilet handles are touched repeatedly and re-contaminated.
Unfortunately, Lysol Disinfectant Spray's** protection fades when surfaces are touched.
You can't possibly be there for your family every second of every day.
But now you have a choice. Protection that fades when touched, or Clorox Disinfecting Spray, which helps protect for up to 24 hours.
Seems like an easy decision.
, Salmonella and Klebsiella pneumoniae.
**Lysol is a registered trademark of Reckitt & Colman Inc.
© 2000 The Clorox Co.



Introducing the real taste of ranch. Anytime. Anyplace.



"Dear Bob: Tempur-Pedic's Weightless Sleep System™ has energized my life, and made homemaking a real joy again."



Our miracle bed changes lives twenty-four/seven.

—by Bob Trussell, Tempur-Pedic Founder & CEO



I get "Dear Bob" letters all the time. From folks who comment on the wonderful ways my Tempur-Pedic bed has anged their lives for the better. Like suddenly rediscovering the easure of making a house a home. Six years ago, we brought the nous Tempur-Pedic SWEDISH SLEEP STEM™ to America. Since then, millions have discovered our new fatigue-fighting, energy-elevating *weightless sleep* phenomenon.

- A marvel of molecular physics!
- Cuts tossing & turning up to 83%.
- Adjusts itself automatically.
- No air, water, or steel springs.
- Only one moving part—*you.*

We expanded NASA's anti-G-force research to invent a new weightless-sleep material. Our technology is recognized by NASA, the U.S. Space Foundation—and certified by the Space Awareness Alliance.

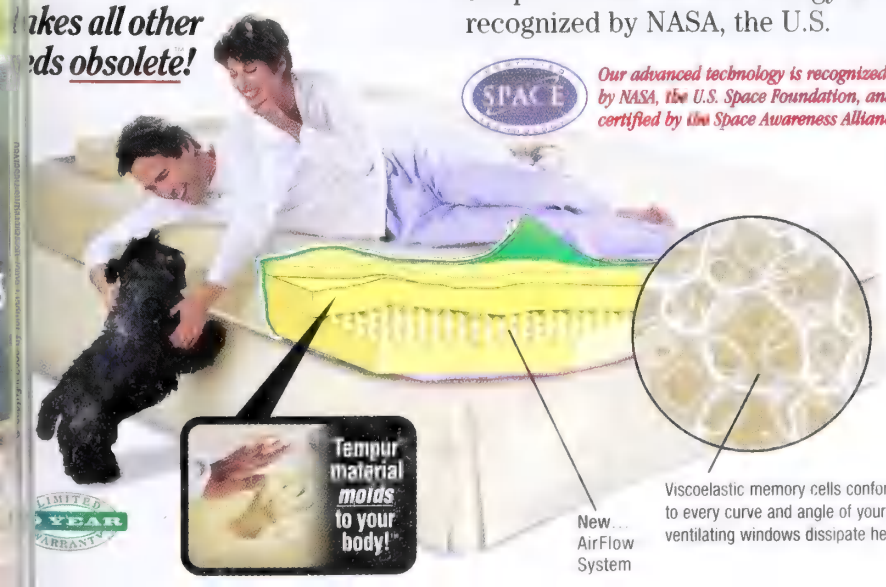
Other beds are fancy on the outside. Ours is a *miracle* on the inside—where trillions of self-ventilating viscoelastic microcells cuddle your body with perfect support. And it *selectively adjusts* to your precise shape and weight.

Thousands of sleep clinics and health professionals recommend us. TV, radio, magazines, newspapers give us rave reviews!

Call or fax right now for a free sample, free video, and free information. We'll also send a **FREE HOME TRYOUT CERTIFICATE.**

Our advanced technology is recognized by NASA, the U.S. Space Foundation, and certified by the Space Awareness Alliance.

kes all other ds obsolete!



FREE DEMONSTRATION KIT is now yours for the asking!

TEMPUR-PEDIC
PRESSURE RELIEVING SWEDISH MATTRESS AND PILLOW

FREE SAMPLE / FREE VIDEO / FREE INFO

1-888-359-7603

OR SEND FAX TO 606-259-9843

Tempur-Pedic, Inc., 1713 Jaggie Fox Way, Lexington, KY 40511



"In blind taste tests my wine opened a few eyes."

Charlie Tsegeletos,
Glen Ellen Winemaker

Our winemaker refers to his new Glen Ellen. Judged to fuller, smoother and better balanced than ever before. No wonder. He asked wine lovers what they love in a wine and made it. Conduct your own taste test soon. No blindfolds required.



Taste the New Glen Ellen

For more information about [illegible] Please enjoy Glen Ellen responsibly. © 2000 Glen Ellen Carneros Winery, Sonoma, CA

Continued from page 88

e're happy that it doesn't come across as such. Though it's ally quite rigorous, there's a relaxed quality about it."

That balance between the formal and the informal, the lid and the translucent, reflects the very different back- ounds of the partners and their own varied training. Pis- iskas, who went to Brown and got his architecture degree m UCLA, responds both to Shaker simplicity and the easy perimentation of southern California. Riehm, who grew up a family of woodworkers and was schooled in the German aft tradition before getting his architecture degree, has a par- ularly strong belief that hands-on familiarity with materials ll suggest design solutions the architect should obey.

That uncommonly ego-free attitude, combined with eir understanding of the dramatic and practical aspects of terior space, has brought 1100 Architect several retail com- ssions in luxury fashion (TSE Cashmere, René Lezard) and smetics (Shiseido). But the partners' most prominent public rk has just opened, and it promises greater visibility for em at last. Their dynamic remodeling of the Museum of dern Art Design Store, on West 53rd Street, is a handsome wcase not only for the contemporary objects on sale there t also for Piscuskas and Riehm's talents.

The MoMA shop's previous scheme, designed a decade by a now-defunct New York firm, had come to look tired d cluttered. 1100 Architect, who were nominated for the by Terence Riley, the museum's chief curator of architec- e and design, felt a cleaner, more unified look was needed. clear the decks of backstock, they provided ample hidden rage. More visibly, they gutted the double-height interior d emphasized its verticality. The most dramatic new ele- nt is an angled, translucent metal scrim that wraps around upper half of the 5,000-square-foot space, behind which guchi lamps and Eames chairs are tantalizingly displayed softly changing light. Nearby, organically curving white xiglas shelves, set below a similarly undulating tan-painted l, hold smaller wares. The vertical thrust and sinuous flow pace and surfaces recall the Finnish Pavilion at the 1939 w York World's Fair by Alvar Aalto, an 1100 Architect's ign hero, whose humanist touch, warmed with natural erials, was an early antidote to machine modernism.

After years of disavowing allegiance to any architectural n," says Piscuskas, "We've come to understand that we *do* e a style. But more than that, we have principles. They're basic modern precepts—of proportion, of light, of materi- and above all of a good floor plan."

In their residential work, however, Piscuskas and Riehm e been willing to accommodate decorative elements out- the narrow range of high modernism. A weekend retreat happaqua, New York, for interior designer Kitty Hawks her husband, Lawrence Lederman, was decorated by the of the house far more fully than any of 1100 Architect's r work, but the strong architectural surround is still legible. t the same as if we did *everything?*" asks Riehm. "No. But world is so large that to challenge ourselves with a differ- opinion or style can be very rewarding." ■



At Your Servic

An Index of Information Offered by Our Advertis

AUTOMOTIVE

1. CHEVROLET MONTE CARLO
For more information regarding the "Sophisticated Performance" of Monte Carlo, check #1. Free.

2. ENVOY
For more information on the Envoy by GMC, check #2. Free.

3. LEXUS
The Lexus Certified Pre-Owned Program. Owning a Lexus is closer than you think. To learn more about our ground-breaking warranty visit us at www.lexuscpo.com. Check #3. Free.

4. ONSTAR
OnStar is an innovative service that offers drivers 24-hour assistance at the touch of a button. OnStar advisors are available to check on you if they receive a signal that your air bags have deployed. They'll offer directions if your're lost and contact roadside assistance if you are stranded.
For more information, check #4. Free.

HOME FURNISHINGS

5. ALEXANDER JULIAN AT HOME BY UNIVERSAL FURNITURE LIMITED
Make the weekend jealous...celebrate everyday. That's my motto. Why not start at home creating a new look with my latest furniture. It's casual. It's comfortable. Perfect for celebrating. Check #5 for your free literature.

6. BAKER FURNITURE
Baker's Upholstery Collection features a rich array of traditional and contemporary frame styles in historic reproductions, original designs by internationally recognized designers, and classic Baker designs. Unique fabrics, decorative treatments, finish options and premium cushion choices enhance the pieces that will last a lifetime. Check #6. $12.

7. BERHARDT FURNITURE
Furniture Makers Since 1889, offers a variety of catalogs for living room, dining room and bedroom. Check #7. Free

8. BOMBAY
Dreamy pastels, white-washed furniture, natural textures. A variety of unique and exclusively designed home furnishings await you at Bombay. Check #8. Free.

9. CALIFORNIA CLOSETS
The more we live, the more stuff we accumulate. Every room holds memories that we've saved from life's journey. The places we put the stuff are as important as what goes in them. Call California Closets at 1-800-336-9175 for an in-home consultation. Check #9.

10. CHARLES P. ROGERS BRASS & IRON BEDS
Charles P. Rogers Brass & Iron Beds, Est. 1855. Original 19th and 20th century headboards, beds,canopy beds, and daybeds are now available direct from America's oldest maker of brass and iron beds. Color catalog $1.50 Phone orders welcome. Check #10.

11. DECORATING DEN INTERIORS
Don't know where to begin? Decorating Den Interiors can provide the perfect solution. In our exclusive colorvan, we bring to you in the comfort of your home, countless ideas and samples to decorate every room. And our consultation is always complimentary. Franchise opportunities are presently available. For information check # 11. Free

12. DREXEL HERITAGE FURNISHINGS
The premier issue of "Images and Inspirations" offers countless ideas for distinctive home furnishings from Drexel Heritage. Check #12. $5

13. GRANGE
Experience timeless quality. Fine French home furnishings for the bedroom, dining room and living room with upholstery and occasional pieces suited for today's style of living. Tomorrow's antiques. Check #13. $10.

14. HARDEN FURNITURE, INC.
Our craftspeople have created high quality heirloom solid wood furniture and upholstery since 1844. Our free 20 page color brochure provides a rich sampling of solid wood furniture and upholstery available in a variety of styles and finishes to enrich your home. Check #14. Free.

15. HICKORY CHAIR COMPANY
Now we offer both convenience and beauty with our new Wood Products Catalog. Arranged by category, the entire breadth of Hickory Chair's classic textures, woods and styles, from elegant to casual, are easily accessed. Check #15. $16

16. INFINESSE FABRIC BY MICROFIBRES
We know what your furniture goes through. But nobody else has to. To receive additional information on Infinesse with the Dupont XtraLife warranty, check #16. Free.

17. KARASTAN
Fashion is fleeting, unless it's Karastan. Our rugs and carpets lend distinctive presence to any decor. Send for a full-color brochure. Check #17. $3.

18. KRAVET
Kravet has celebrated over 80 years of beautiful decorative fabrics and furnishings. Our company brochure explains the complete Kravet line of products including the licensed fabric collections. Check #18. $2.

19. LANEVENTURE
Weathermaster by Laneventure is ingeniously designed to give you the natural beauty of hand crafted wicker frames, hand dipped in a premium outdoor latex with a multi-step finishing coat, to lock out the elements. Elegant living, rain or shine. Check #19. $5.

20. LARSON-JUHL
A great frame touches the entire room, adding elegance and personal style. For the best in custom frames ask your custom framer for the Craig Ponzio Collection by Larson-Juhl. For a free brochure check #20. Free.

21. MOHAWK CARPET
For the Mohawk dealer nearest you, or a free copy of Dixie Carter's "All About Carpet" Guide, check #21. Free.

22. RESTORATION HARDWARE
The perfect hammer. Your grandfather's desk. Cocktail napkins to drool over. And hundreds of other intriguing finds for your home. Check #22 for your free catalog.

23. ROBERT ALLEN
Robert Allen offers *infinite* ranges of color. For information on our fabric collections contact your designer or call 1-800-240-8189. Check #23. Free.

24. ROCHE-BOBOIS
The international collection of exclusive, contemporary furniture is presented in a new 76 page, full-color catalog. Exciting concepts in leather and fabric seating, wall systems, occasional tables, bedroom and dining room furniture, and accessories. Check #24. $10.

25. SERTA
We make the World's Best Mattress. Providing famous Perfect Sleeper comfort and support since 1931. Check #25. Free.

26. SUNBRELLA FABRICS
The Sunbrella line of outdoor fabrics from Glen Raven Fabrics, offers a wide selection of woven fabrics in many textures, styles and colors designed for awnings, umbrellas and casual furniture. Check #26. Free.

27. THOMASVILLE
Whatever your personal style, eclectic, traditional or ca Thomasville's got exactly what you need to make yours home. For a free copy of Thomasville Magazine, check

KITCHEN & BATH

28. PLAIN & FANCY CUSTOM CABINETRY
From American Arts & Crafts to the warmth of Prove new 40-page catalog previews these cabinetry style many more...and all within a price range you can af Available primarily east of the Mississippi. Dept. # VISA/MC 800-447-9006. Check # 28. $12

29. AMERICAN STANDARD
To receive your very own free copy of "The Collection." Standard's new 112-page book of amazing products a Check #29. Free.

30. BOSCH
Built-In Cooking. Elegant European-inspired design. Eas controls and numerous features provide efficiency, co and world-class performance. The flush-to cabinet desig kitchen a true built-in appearance. Check #30 for a fr

31. DELTA FAUCET
Delta Faucet is a leading manufacturer of stylish high- plumbing products. Our exclusive Brilliance™ polished finish never corrodes, tarnishes or discolors and is feat our polished brass faucets. For more information check

32. GROHE
Excellence in shower heads, kitchen and lavatory fau thermostatic and pressure balance valves for tub/sho installations. European styling, quality material and state-of-the-art engineering is the hallmark of Grohe. Check # 32 or call 630-582-7711. Free.

33. KENMORE
Our shiny metal boxes are filled with innovation, style intelligence. Check out stainless-steel refrigerators, t dishwashers, lingerie-loving washing machines by Ke our new Kenmore Elite line. Check #33. Free.

34. KOHLER BATH & KITCHEN IDE
A complete set of full-color product catalogs covering and whirlpools, showers and lavatories, toilets, bidet and entertainment sinks, faucets and accessories. P #34 for your catalog set. $8.

35. PLAIN & FANCY CUSTOM CABINETRY
From American Arts & Craft to the warmth of Proven 40-page catalog previews these cabinetry styles and more... and all within a price range you can afford. A of the Mississippi. Dept. #HB400C. Visa/MC 800-4 Check #35. $12

36. PRICE PFISTER
Price Pfister offers a complete line of kitchen and ba including faucets, tub and shower accessories and li Check #36. Free.

37. SUB-ZERO FREEZER COMPANY
Sub-Zero, the leader in built-in refrigeration design s

PLEASE CHECK THE CORRESPONDING ... HOUSE BEAUTIFUL, PO BOX ... D CARD A... ...H PAYMENT IF REQUIRED, OR FAX TO (419)621-4350. IF CARD IS MISSING, PLEASE SEND REQUEST ... OFFERS ... JUNE 31, 2000. IF MATERIAL IS NO LONGER AVAILABLE YOU WILL BE NOTIFIED BY MAIL.

s the nation's most stunning kitchens in Great
Kitchens. To order the idea book, send $10 check,
Sub-Zero at Great American Kitchens, P.O. Box 44130,
WI 53744. Check #37.

OD-MODE

pamphlet shows a sampling of designs, from
to Contemporary, and describes the exclusive finishing
at enhances the beauty and durability of Wood-Mode
It also includes an offer for a free Designer Literature
($20 value). Check #38. Free.

LLANEOUS

TISH TOURIST AUTHORITY

medieval castles, quaint cottages, and
ng countryside are waiting to welcome you all
hours from London. Call 1-800-838-8553 or
travelbritain.org/27 for more information!
39. Free

NNINGTON FLOORS™

n presents fresh ideas throughout the home with
nate and wood flooring. Only at fine flooring
Call 1-800-FLOOR-US for your free design brochure.
40. Free.

GO

revolutionary laminate floor from Sweden, combines
surpassed durability and ease of maintenance.
utiful floor that's made to stay beautiful. 44-page
ll of room scenes and design samples.
L. $2.

DALS

/orld's Best All-Inclusive Resorts for 5 years in a row.
s ten magical resorts for couples in Jamaica, Antigua,
d the Bahamas. Indulge in luxurious beachfront
villas. Gourmet dining at up to 8 restaurants per
nited premium brand drinks, an exciting array of land
sports. Call your travel agent or 1-800-SANDALS.
. Free.

ONBEK WORLDWIDE
ING INC.

ndeliers in any style you could desire Retro,
e or Rocco, triumphantly Empire, starkly
ary or daringly Custom. Video & brochure show a
f original designs and tell the story of Shonbek
founded in 1870 in Bohemia. Check # 43. Free.

BOTS

sics are right at your fingertips. To receive your free
ply call 1-800-Talbots or visit us at talbots.com.
. Check # 44. Free.

ONART INTERNATIONAL

s the LAMINATE FLOOR you want. Classic Wilsonart
e-priced Welcome Home Flooring and new,
high-performance Wilsonart Performance Flooring.
oring. The new standard for style and performance.
Free.

VS

ERSEN WINDOW & PATIO
IBRARY

emodeling? The windows and patio doors you
ne of the most important decisions you will make.
n library contains literature full of facts and tips to
ke smart choices. For free informative guides to
vs check #46. Free.

For direct access to our advertisers call the following toll-free numbers or log-in to a web site address.

AUTOMOTIVE

Buick Park Avenue
1-800-4A-BUICK www.parkavenue.buick.com
Cadillac
1-800-333-4CAD www.cadillac.com
Chevy
1-800-950-2438 www.chevrolet.com/car
Chrysler Brand
1-800-CHRYSLER www.chryslercars.com
Dodge
www.4adodge.com
GMC- Envoy
1-888-ENVOY-4-U www.envoy.gmc.com
Jeep
1-800-925-JEEP www.jeep.com
Lexus Certified Pre-Owned
1-800-USA-LEXUS www.lexuscpo.com
Oldsmobile
1-800-718-7778 www.oldsmobile.com
OnStar
1-888-ONSTAR7 www.onstar.com

HOME FURNISHINGS

Alexander Julian at Home
1-800-776-7986
Baker Furniture
1-800-59BAKER www.bakerfurniture.com
Bernhardt
1.877.200.4905 www.bernhardtfurniture.com
Bergamo/Sahco Hesslein/Rubelli
www.sahco-hesslein.com www.rubelli.it
Bombay
1-800-829-7789 www.bombayco.com
California Closets
1-800-336-9175 www.calclosets.com
Charles P. Rogers Brass & Iron Beds
1-800-272-7726 www.charlesprogers.com
Decorating Den Interiors
1-800-DEC-DENS www.decoratingden.com
Drexel Heritage Furnishings
1-800-916-1986 www.drexelheritage.com
Grange
1-800-GRANGE-1 www.grange.fr
Harden Furniture
www.harden.com
Hickory Chair
1-800-349-4579 www.hickorychair.com
Infinesse Fabric by Microfibres
1-888-229-Xtra
Karastan
1-800-234-1120/ext.88
Kincaid Furniture Company, Inc.
1-800-242-1671 www.kincaidfurniture.com
Kravet
1-888-4-KRAVET www.kravet.com
Laneventure
1-800-235-3558 www.laneventure.com
Larson-Juhl
1-800-886-6126 www.larsonjuhl.com
Lexington Furniture
1-800-LEX-INFO www.lexington.com
Levolor
1-800-LEVOLOR www.levolor.com
Ligne-Roset
1-800-BY-ROSET www.ligne-roset.com
The Mitchell Gold Company
1-800-789-5401 www.mitchellgold.com
Mohawk Carpet
1-800-2-MOHAWK www.mohawkcarpet.com
Norwalk - The Furniture Idea
www.norwalk-furniture.com
Restoration Hardware
1-800-762-1005 www.restorationhardware.com
Robert Allen
1-800-240-8189
Sauder Woodworking Co.
1-800-4-SAUDER www.sauder.com
SMI Enterprises
1-800-244-2688
Sherwin Williams
1-800-4-SHERWIN www.sherwin-williams.com
Sunbrella Fabrics, Glen Raven Custom Fabrics
www.sunbrella.com
Thomasville Furniture
1-888-624-4528 www.thomasville.com

KITCHEN & BATH

American Standard
1-800-524-9797 www.americanstandard-us.com
Bosch Home Appliances
1-800-944-2904 www.boschappliances.com
Delta Faucet
1-800-345-DELTA www.deltafaucet.com
Grohe
www.grohe.com
Jenn-Air
1-800-JENN-AIR www.jennair.com
Kenmore
1-888-KENMORE www.sears.com
Kohler Company
1-800-4-KOHLER/ext.AR6 www.kohlerco.com
Plain & Fancy Custom Cabinetry
1-800-447-9006 www.plainfancycabinetry.com
Price Pfister
1-800-PFAUCET www.pricepfister.com
Sub-Zero Freezer Company
1-800-444-7820 www.subzero.com
Viking Range Corporation
1-888-845-4641 www.vikingrange.com
Wood-Mode, Inc.
1-800-635-7500 www.wood-mode.com

WINDOWS

Andersen Windows and Patio Doors
1-800-426-4261

MISCELLANEOUS

American Lightsource
1-800-741-0571 www.americanlightsource.com
British Tourist Authority
1-800-838-8553 www.travelbritain.org/27
Haagen-Dazs Ice Cream
1-800-Cool-Gift www.haagen-dazs.com
Mannington Floors TM
1-800-FLOOR-US
Pergo
1-800-33-PERGO www.pergo.com
Shonbek Worldwide Lighting, Inc.
1-800-836-1892 www.shonbek.com
Talbots
1-800-TALBOTS

Ralph and Terry Kovel tell you where it's from and what it's worth



1



2



3



4

1. My cameo vase is 4¼ inches tall. It is marked Gallé. What is the value?

E.L., Gig Harbor, WA

Emile Gallé, a French designer of Art Nouveau glass, pottery, and furniture, founded a glass factory in 1874. Although Gallé died in 1904, the company continued working until 1935. Judging by the design of your vase, it was probably made between 1880 and 1890. Cameo glass is composed of layers of glass applied one on top of the other, which are then cut away to expose a pattern of different colors. Small cabinet-size vases like yours sell well. Its quality, apparent from the unusual design of fuchsia blossoms and from the various colors of the layers of glass, makes your vase worth about $750.

2. This combination ashtray-cigarette box was given to me several years ago. It has an H in a diamond on the bottom. What can you tell me about it?

J.E., Manahawkin, NJ

The H on the bottom of your cigarette box identifies it as Heisey glass, made in Ohio between 1928 and 1935. It is No. 361 in the company's catalog. Collectors call this piece "Irwin" after Rod Irwin, a company sales manager who designed it. Your ashtray-cigarette box is uncommon and would sell for $90.

3. We are curious about this 4½-inch-tall glass dish, signed "L. C. Tiffany, Favrile 9798c." Any information is welcome.

R.H.H., Eugene, OR

Louis Comfort (L.C.) Tiffany, the famous artist and glass designer, used a code system on his blown-glass pieces. The c after the number on your compote indicates that it was made about 1908. The word Favrile, a trademark meaning handmade, was used on many different Tiffany forms, including stained glass, mosaics, and blown glassware. Your piece is made of several layers of glass: iridescent gold on the inside and opaque white with an abstract green design on the outside of the stem and base. It would bring about $1,000.

4. I bought this punch bowl and stand with twelve cups at an estate auction in 1983. It is marigold carnival glass with a grape pattern inside and out. The bowl is 12 inches in diameter. What is it worth?

S.T.S., Clarksville, TN

Your punch bowl pattern is Grape, No. 473, made by the Imperial Glass Company of Bellaire, Ohio. The company was in business from 1904 to 1982, and made many types of glassware, including this inexpensive iridescent glass. Originally called taffeta glass, collectors renamed it carnival glass because it was used as prizes at carnivals. Your marigold-colored set, called Rubigold by the company, was made in the 1960s. Full sets of tableware were also made in this pattern. The punch bowl would sell for about $200; each cup about $20.

To ask the experts, send color photograph (the more angles, the better) and questions to Ralph and Terry Kovel, c/o House Beautiful, 1700 Broadway, 29th Fl., New York, NY 10019. Please include as muc information as possibl about the piece; size, material, and marking are helpful. All photographs should b taken against a plain, pale background and should show the entir object. We cannot publish a photograph if any part of the piec is cut off, nor can we publish color copies o photographs. Only letters accompanied by photographs will be considered. The Kovels answer selecte queries on this page. They regret that they cannot return photographs or reply to readers personally, so please do not include an SASE.

©2000 Friskies



There are those among us with very simple tastes.

They only want the best.

For them, there is Fancy Feast.® The gourmet cat food. Exceptionally moist. Uniquely delicious. And, only Fancy Feast offers so many extraordinary varieties to satisfy even the most discriminating connoisseurs. Fancy Feast gourmet cat food.

Good taste is easy to recognize.™

www.fancyfeast.com



Thos. Moser Cabinetmakers Laptop Desk.



Classic Martha Washington Chair in mahogany by Hickory Chair.



Maine Cottage Furniture Great Island Bookcase with Doors.

For the big corner office right next to your bedroom.

Visit HomePortfolio.com in May to put together your perfect home office. Put products from Thos. Moser, Hickory Chair, Maine Cottage Furniture and more into your portfolio, find the nearest showroom or buy online. With thousands of the world's best home design products available, it's the ultimate resource for home or home office design. Visit online, or call 1 800 840 0118.

homeportfolio.com

Where dreams become homes

HomePortfolio and Where Dr... are trademarks of Home...

Here is a list of products and other resources for this month's features. All prices are approximate suggested retail. The following symbols will help you identify the type of service provided: (R) Retail store; (T) Trade only. Merchandise coded (T) can be ordered through decorators or the decorating department of your local home-furnishings store. (COM) Customer's Own Material; (MO) Mail Order; (M) Contact manufacturer or distributor.

SPACE LIMITATIONS PREVENT SOURCING OF ALL ITEMS SHOWN. SOME ITEMS NOT MENTIONED ARE FROM OWNER'S COLLECTION.

COVER For more details, see Reader Information for "Deep Roots," page 114. *Designer:* **Gep Durenberger.**

48 BLITHE SPIRIT Charlotte Moss & Co., 16 E. 65 St., New York 10021; 212-772-6244.

52 SECONDHAND ROSES **The Irvington Institute Thrift Shop** (R), 1534 Second Ave., New York 10021; 212-879-4555. *Designers:* **Richard Keith Langham,** 153 E. 60 St., New York 10022; 212-759-1212; fax: 212-759-5151. **Christopher Coleman,** 70 Washington St., Ste. 1005, Brooklyn, NY 11201; 718-222-8984; fax: 718-222-8983. **Dennis Rolland,** 405 E. 54 St., New York 10022; 212-644-0537; fax: 212-486-9189.

54 POLISHED GLASS **Decanter,** $495; **water goblet no. 1,** tall, $135; **vase,** small, $210; **votive,** $130; **clock,** green tea, $315; Tranquility Collection—Baccarat (R,M); 800-363-4700.

56 CYBER HOUSE RULES Woo (R,T), 339 Scott Ave., Syracuse, NY 13224; 315-449-2092. *E-mail:* wootalk @aol.com. *Web site:* www.woospace.com

76 THE PROPERTY LINE Property, 14 Wooster St., New York 10013; 917-237-0123.

106 THREE WAYS WITH BLOWN GLASS **Marie Brandolini's** designs for Laguna B: **Bergdorf Goodman** (R), 754 Fifth Ave., New York 10019; 212-753-7300. **Portantina** (R), 895 Madison Ave., New York 10021; 212-472-0636. **The Terence Conran Shop** (R), Bridgemarket, 415 E. 59 St., New York 10022; 212-755-9079. **Neiman Marcus** (R); 800-288-7741. **Gump's** (R), 30 Maiden Lane, San Francisco, CA 94108; 415-982-1616. *Page 108:* **Laura de Santillana: Barry Friedman Ltd.** (R), 32 E. 67 St., New York 10021; 212-794-8950. **Elliott-Brown Gallery** (R), 619 N. 35 St. Ste. 101A, Seattle, WA 98103; 206-547-9740; *Web site:* www.elliotbrowngallery.com. **Laura de Santillana's** Collection Bambu for Arcade Antologia: **Elements** (R), 102 E. Oak St., Chicago, IL 60611; 312-642-6574. **Luminaire** (R), 8950 NW 33 St., Miami, FL 33172; 305-437-7975. **Domus** (R), 1919 Piedmont Rd., Atlanta 30324; 404-872-1050. **Current** (R), 629 Western Ave., Seattle, WA 98104; 206-622-2433. **Voltage** (R), 2703 Observatory Ave., Cincinnati, OH 45208; 513-533-1558. **Limn** (R), 290 Townsend, San Francisco 94107; 415-543-5466. **Diva** (R), 8801 Beverly Blvd., Los Angeles 90048; 310-278-3191. **Felissimo** (R), 10 W. 56 St., New York 10019; 212-247-5656. *Page 110:* Donghia (T); 800-DONGHIA.

114 DEEP ROOTS *Pages 114 to 123: Designer:* **Gep Durenberger,** PO Box 169, Le Sueur, MN 56058; 507-665-6855. *Custom finishes for walls and floors:* **Elloree Findley,** 2251 N. Lake Ave., Altadena, CA 91001; 626-296-0383. *Custom upholstering:* **Randi Gordon,** Route 2, Box 64, Henderson, MN 56044; 507-665-2896. *Dining room:* **Mural**—Lucille Sunderman, Minnesota Originals, RR 3, Box 5, Le Sueur, MN 56058; 507-665-2627.

124 LUXURY THAT WHISPERS, STYLE THAT ENDURES *Designer:* **Thomas O'Brien,** Aero Ltd. (R,T), 132 Spring St., New York 10012; 212-966-1500. *Pages 124 to 126:* **Studio Sofa,** #2001-96 in linen #1501-16, 96"l., $2,954; **Studio bookcases** (surrounding sofa), right facing: 2105-15, 48" w., 12" d., 26" h.; left facing: 2016-15, $4,272/set; **Verdome cocktail table,** #2077-10, [illegible] hairs, #2008-51 in mohair #1467-[illegible] #2090-35, in kiriwood finish, $802; **Chelsea stool,** #2081-15, ebony finish, in lin #1501-16, $507; **Wooster tray table,** #2083-60, $5 **Odeon mirror,** #2079-60, polished nickel plate, 36" 60" h., $1,411—Thomas O'Brien Collection for Hick Chair (R,T); 800-349-4579; Aero Ltd., see above. **7 walnut tray,** medium, $725; **Argentinian cowhide r** $1,250/ea.; **amber vase,** $350; **sketchbook,** $325; **ph album,** $625; **silk canvas box pillows** (on window se $200/ea.; **felt portfolios** (on window seat), $245, $1 **vintage throw,** plaid, from $600; **glass cylinder va** $85-200; **neo-classical print,** $850-1,250; **vintage p tograph,** from $850; **photographs of flowers and tiss** by Laura Resen, unframed, $1,200; **English Grol porcelain vases,** by Karen Donleavy, from $175; **Cy der lamp,** $825; **butler tray,** $375; **broom,** $60—A Ltd., see above. **Drapery fabric,** Sirius #14862; **winc seat fabric,** Lavandou #12266; **bookcase curtain fab** Orion Plus # 14500—Bergamo (T); 212-462-1010. **B nett armoire,** #2070-10, Lancaster finish, 48" w., 26' 70" h., $5,065; **Bennett storage box,** #2071-10, Lanca finish, 48" w., 26" d., 22" h., $1,015; **Thompson table,** #2089-10, Lancaster finish, 24" w., 24" d., 29" $1,005—Thomas O'Brien Collection for Hickory Ch see above. **Cigar floor lamp,** $1,450; **Vintage ph graph,** one of three, $4,500/set; **pearl lustre dish,** amber vases, glass, small, $245/ea.; **bowl,** red clay, $4 Aero Ltd., see above.

Page 127: **Sullivan bookcase,** #2100-50; with eb shelves, #2100-15, $2,223; **Gallery trestle table,** #2 25, kiriwood finish, $3,035; **Chelsea side chair,** #2 02, in fabric #1505-14, $852; **Chelsea armch** #2062-01, in fabric #1505-14, $1,005; **accessory ta** #2084-10, $599—Thomas O'Brien Collection for H ory Chair, see above. **Wood block lamp,** white, $1, **shagreen tambour container,** small, $375; **ebony** see above; **vintage vase,** $525; **table lamp,** $975; **pl album,** $325; **English Grolleg porcelain vase,** whit Karen Donleavy, $200; **vintage map,** $2,800; **Pyrex cylinder,** $2,200—Aero Ltd., see above.

Page 128: **Hickory modern dining table,** #2050 Lancaster finish, 46" w., 29" h., 72" l., without le 2,832; **Emma side chairs,** painted finish #2060 $1,151/ea.; **Madison armchair,** #2007-54, in fa #1501-16, $983; **Trestle bench,** #2009-88, kiriwood ish #952, 73" w., 22" d., 18" h., $1,269—Tho O'Brien Collection for Hickory Chair, see ab **Drapery fabric,** Duna cream #50314; **window seat ric,** Orion Plus #14454—Bergamo, see above. **Scor** $875 /ea.; **set of photographs**—Aero, Ltd., see ab

Page 129: From left clockwise: **Tricia display cab** #2101-10, 60" w., 20" d., 72" h., $5,065; **Emma chair,** kiriwood finish, #2061-02, $785—Tho O'Brien Collection for Hickory Chair, see ab **Japanese koi vase,** $420; **Ebony tray,** $575— Ltd., see above. *Top right:* **Hickory modern sideb** #2056-10, 64" w., 24" d., 44" h., $4,050—Tho O'Brien Collection for Hickory Chair, see above. **umn lamp,** $1,000; **Vintage copper vase,** $250— Ltd., see above. *Bottom:* **Chelsea bed,** #2028 queen, in fabric #1510-14, $2,020; **Classic Modern chair,** #2002-51, $1,614; **ottoman,** matching, #200 $701; **Fabric on chair and ottoman,** #1515-20; **Pe Ink table,** #2088-45, $1,208; **Edward Console,** # 20, $965—Thomas O'Brien for Hickory Chai above. **Shagreen container,** tambour form, large, **vintage throw,** from $600; **gesso mirror,** $2 **domed box,** English, $695; **ceramic cylinder vas** Kate Schuricht, $260-$285; **crystal celery vase,** **vintage photographs,** $950/ea.; **duppioni silk p** by Ann Gish, $190—Aero Ltd., see above. **Dr fabric,** Duna #50314—Bergamo, see above. **L sheepskin rug,** $49.95—Ikea (R); 800-434-IKEA.

Page 130: Top: **Cross River cabinet,** #2034-45, $ **Hayward club chair,** #2003-51, corduroy upho #1508-76, $1,476—Thomas O'Brien Collecti Hickory Chair, see above. **Ceiling fixture,** $2,20 **cia mirror,** 26" round, $2,500; **wood block** $1,395; **torchère lamp,** $1,850; **tote bag,** $22



Log on to our website and...



locate your personal decorator...



...who will come to you and do it all!

www.DecoratingDen.com



DecoratingDen

EC-DENS est. 2012

JR TEAM! VISIT OUR WEBSITE FOR INFORMATION
INESS AND CAREER OPPORTUNITIES.

Custom Window Treatments • Furniture • Wallcovering • Floor Coverings •

The first choice of discerning chefs around the world.
Integral by T-FAL®

As used and recommended by



T-FAL
brings out your best

Make it your choice.
Available only at fine retailers.
800-395-8325 www.t-fal.com

May 2000

Highlights

special opportunities, promotions, and advertising

Great Style at The Great Indoors. Scottsdale, AZ

April 16, 2000 • 6:30 pm-9:30 pm • Sponsored by The All-New Chevy Tahoe

Enjoy a private evening of style at The Great Indoors,featuring a seminar by *House Beautiful*, entertaining and informative workshops, refreshments and raffle opportunities, including *House Beautiful* design books compliments of The Delta Faucet Company and Jenn-Air; and deluxe accommodations for two for seven nights at the luxurious Green Valley Spa in St. George, Utah. For more information or to receive an invitation please call 212.903.5123.

Alexander Julian Week-End Celebration Blowing Rock Furniture Hickory Furniture Mart, top level. Hickory, NC

May 6, 2000

House Beautiful celebrates Alexander Julian At Home Furnishings in the heartland of the international furniture industry. Featuring Alexander Julian At Home Furnishings in its freshly renovated showspace, Blowing Rock Furniture Company will host the week-end celebration. Come, meet Alexander Julian, savor his latest inspirations in interior design...and enter Blowing Rock Furniture's drawing for several splendid pieces, offered courtesy of Alexander Julian At Home Furnishings.

The first retail store at the Hickory Furniture Mart, Blowing Rock Furniture anchors the Mart's top level and offers great furniture...better value.

Blowing Rock Furniture is open throughout the Alexander Julian celebration from 9am - 9pm during the after market sale at Blowing Rock Furniture in the Hickory Furniture Mart, or visit us at blowingrockfurniture.com.

Mr. Julian and *House Beautiful's* executive editor, Carolyn Sollis will be at Blowing Rock Furniture on Saturday, May 6. Please phone 828.322.6602 for more information.

Harden Furniture Unveils The Forbes Collection:

Forbes Inc. has awarded Harden Furniture, Inc. The exclusive rights to produce a fabulous array of interpretive furniture reproductions from Forbes estates around the world under The Forbes Collection™ This new Colle... from the... Forbes® renowned passion for beauty and elegance, which is reflected ... furnishings. For more information about Harden's new ...

...*House Beautiful* advertiser and ... HBHighlights.com

photograph, by Laura Resen, unframed, $1,200—A... Ltd., see above. *Bottom:* **Endicott tall chest,** #2038-... 42" w., 21" d., 66" h., $3,847—Thomas O'Brien C... lection for Hickory Chair, see above.

Pages 130 and 131: **Jefferson bed,** king, #2025-... $3,949; **Elizabeth nightstands,** #2042-10, $1,208/... **Hayward club chair,** #2003-51, corduroy #1508-... $1,476; **Hayward ottoman,** 2003-29, corduroy #15... 76, $916; **Tricia chest,** #2108-10, $2,223; **Thomp...** **chair,** #2005-21, in velvet, #1504-73, $909; **Thon...** **occasional table,** #2085-15, $660; **Chelsea sto...** #2081-15, in linen #1501-16, $507—Thomas O'Br... Collection for Hickory Chair, see above. **Calfs...** **block lamps,** $2,300/ea.; **raku glazed box,** by K... Schuricht, $470; **serving tray,** small, $575; **duppi...** **silk pillow** (on Thompson chair), by Ann G... $190/ea.; **candlestick lamp,** $975; **woven butler t...** $375; **angora throw,** $450; **kiriwood trays,** $10/... $15/lg.—Aero Ltd., see above. **Drapery fabric,** Si... #14862—Bergamo, see above.

132 THE '50S TURN FIFTY *Designer:* **Michael Form...** Michael Formica, Inc., 95 Christopher St., New Y... 10014; 212-620-0655. *Pages 132 to 139: Entry* ... **Serge Mouille light fixture; Jean Royère stool; J...** **Lurçat rug**—1950 (R), 440 Lafayette St., New Y... 10003; 212-995-1950. *Dining room:* **Table and cha...** attributed to Eliel Saarinen; **George Jouvé ceramic...** 1950, see above. **Suspension lights**—Ingo Maurer... 89 Grand St., New York 10012. **Painting,** by Lo... Fishman—Cheim & Read (R), 521 W. 23 St., ... York 10011; 212-242-7727. **Tile fireplace surround...** Nancy Kintisch—Off-White Castle Studios (... 3636 Brunswick Ave., Los Angeles, CA 90039; ... 663-3930. *Living room:* **Vladimir Kagan sofas**—1... see above. **Sofa fabric,** Luxor tweed in seagu... Donghia Furniture/Textiles Ltd. (T); 800-DONG... **Jean Prouvé cocktail table; Georges Jouvé cera...** **chalice; Alexandre Noll pitcher and bowl; J...** **Royère floor lamp**—1950, see above. **Edgar Br...** **firescreen**—Delorenzo (R), 956 Madison Ave., ... York 10021; 212-249-7575. **Gio Ponti sideboa...** Barry Friedman Ltd. (R), 32 E. 67 St., New ... 10021; 212-794-8950. **Alexandre Noll sculptur...** 1950, see above. *Family room:* **George Nakash...** **cabinet; daybed; spindle-back chairs**—1950... above. **Lambskin throw**—Troy (R), 138 Green... New York 10012; 212-941-4777. **Charlotte Perr...** **stool; Jean Royère cocktail table, stool; Alexa...** **Noll bowl**—1950, see above. *Writing nook:* **A...** **Sornay desk and chair**—Delorenzo, see above. **Royère floor lamp**—1950, see above. *Bedrooms:* **E...** **vase; Edgar Brandt firescreen**—Delorenzo, as ab... **Painting,** by Richmond Burton—Cheim & Read... above. **Jean Royère bed**—1950, see above. **linens**—Archipelago (M), 535 Broadway, New ... 10012; 212-334-9460. **George Nakashima low t...** **settee**—1950, see above. **Curtains,** Cumulus in m... Jack Lenor Larsen (T); 877-235-7871. **Paco Rab...** **bed throw; Jean Royère floor lamp; Vladimir K...** **headboard; Jean Royère floor lamp**—1950, see al... *Bath:* **Giacometti floor lamp**—Delorenzo, see ab... **Florence Knoll settee**—Regeneration (R), 38... wick St., New York 10013; 212-741-2102. **Jean Rc...** **cocktail table**—1950, see above. **Polka dot ch...** **throw,** by Claudio LaViola—Moss (R), 146... Greene St., New York 10012; 212-226-2190. **Ge...** **Nakashima side chair**—1950, see above. *Bree...* *room:* **Jean Royère floor lamp; table and chairs;...** **Prouvé sideboard**—1950, see above. **Gaetano ...** **platter**—Moss, see above. **Photogram,** by A... Fuss—Cheim & Read, see above.

140 GETTING IT RIGHT *Pages 140 to 147: Desi...* **Peter Ermacora and Evan G. Hughes,** Interior D... and Antiques Consultants at E.G.H. Peter, Inc... Box 465, Norfolk, CT 06058; 860-542-5221. *Arc...* **Calvin Kiiffner,** AIA, 156 Fifth Ave., New ... 10010; 212-645-1047. *Contractor:* **Black ... Builders;** 203-264-4429



Mother's Day

is just a
click
away

Giuseppe Armani



"My Love"

.. the perfect gift
for the
most important
woman
in your life

For store locations
or shopping online
visit our website

ashleyaverys.com

1 800 362 8379

FLORENCE
sculture d'arte
GIUSEPPE ARMANI

Ashley Avery's
COLLECTION

House Beautiful

MARKETPLACE

CLASSIFIED

BRASS BEDS -IRON BEDS

BRASS AND IRON BED SALE! Buy factory direct and save 50% on romantic solid brass and iron beds. Once-in-a-lifetime savings! Lay-away and payment plans. FREE color catalog. BRASS BED SHOPPE, 12421HB Cedar Road, Cleveland Heights, OH 44106. 216-229-4900. www.brassbedshoppe.com

FURNITURE

50% FURNITURE DISCOUNTS, 500 FINEST BRANDS. In-home Delivery since 1933. CHERRY HILL FURNITURE 1-800-666-0933 or http://www.cherryhillfurn.com brochures. 1-800-888-0933 quotes.

1-800-965-4077 **ATLANTIC FURNITURE** Has Lowest Prices On Brand Names For Home & Office Furnishings. Free Brochure.

CAROLINA FURNITURE WORLDWIDE**** Save up to 60% on major brands. White Glove express delivery. Call 1(800)714-4448 For Immediate Quotes. After 6:00pm EST & Saturday: 1(800)369-9868.

KOCH ORIGINAL BAKER'S RACK, With Wine Racks, Wood & Glass Shelves, Storage Units. Many Models To Choose From. Available At Better Home Furnishing Stores or call 800-457-3757 Ext. 101. **www.koch-originals.com**

LIGHTING

GOLDEN VALLEY LIGHTING. Savings to 50%. **www.gvlight.com** : 800-735-3377 dept. 591 for catalog, $5.00 refundable. Call with manufacturer and model for quotes. FREE delivery on catalog orders.

CARPETING - FLOORING

AT MICHAELS CARPET in Dalton, Georgia we have a full line of **WEAR-DATED** carpet styles and colors, plus a large variety of Hardwoods, Vinyls, and Rugs. We ship anywhere. Call for Free samples. 800-375-9509.

ACCESS CARPET. All Brands. Hardwood, Vinyl & Carpet. 1,000 Colors. Lowest Prices. 12' & 15' Widths. Free Samples. Call Today! 1-800-848-7747 Ext. #84. www.dalton.net/access/

CARPET, VINYL, AND HARDWOOD FLOORING at True Wholesale Prices. Call CARPET EXPRESS "America's Floor Store" **1-800-922-5582.** Located Dalton, GA.

GEORGIA CARPET INDUSTRIES - Three warehouses, over a million yards of carpet, vinyl, wood, laminates. Never undersold, free samples 1-800-803-5430 ext. 800. **www.georgiacarpet.com**

1-800-789-9RUG. All Major Brands. 5% Over Cost. Don't Pay Retail. American Carpet Brokers.

1-800-338-6124 ext. 52. **CARPET, VINYL, RUGS,** Wood. For 25 years. The Best Brands. The Lowest Prices. **WEST CARPET INDUSTRIES,** Dalton, GA.

ANTIQUES

D.T. HOLLINGS ANTIQUES, INC. Quality 18th to 20th Century American, English, Continental & Oriental furniture, access., paintings & rugs 317-574-1777. **www.dthollings.com** "Another Great Investment Purchased at D.T. Hollings!".

VINTAGE ADVERTISEMENTS

NOT JUST ANOTHER PRETTY PICTURE. WWW.PAPERPIT.COM

FABRICS

FABRICS - SOUTHERN DESIGN CONCEPTS - Discount source for many designer fabric and wall coverings. Never undersold. Please give manufacturer, pattern, and color

GARDEN

ART! Hand-crafted unique arbors, yard art, indoor/outd... Custom work welcome! 303-377-5323, http://GA...

To place an ad call **1-800-33...** Gleason, 512 W. Burlington Av...

148 MAKE WAY FOR DUCKLINGS *Pages 148 to 151: Designer:* **Stephen J. Rosselet,** 316 Orchard Hill SE, Ste. 3, Grand Rapids, MI 49506; 616-451-4987. The Rohwer garden will be open to the public during Steve's Garden Tour, July 15-16 from 10 A.M. to 5 P.M. Advance tickets are $12.50; $15 at door. All proceeds to benefit the gardens and grounds of Gilda's Club Grand Rapids, to be designed by Rosselet and Ken Druse. For information: 616-776-7064.

152 URBAN STRATEGIST *Pages 152 to 155: Designer:* **Adam Dolle,** Adam Dolle Inc. 51 E. 12 St., New York 10013; 212-475-7270. *Living room:* **Custom upholstery**—Doreen Interiors (T); 212-255-9008. **Custom lampshade**—Abat Jour (T); 212-753-5455. **Low coffee table,** custom—Wyeth (R), 151 Franklin St., New York 10013; 212-925-5278. *Hall:* **Sam Art Framing** (R), 7 Seventh Ave., Brooklyn, NY 11217; 718-857-0629. **Chair with round seat and back,** antique—Paterae (R); 458 Broome, New York 10013; 212-941-0880.

156 THEY'LL TAKE ROMANCE *Pages 156 to 159: Architect:* **Arthur Andersson, Moore/Andersson Architects,** 1801 Lamar Blvd., Ste. 100, Austin, TX 78701; 512-476-5780. *Project Team:* Steven Dvorak, Chris Wise. *Landscape architect:* Arthur Andersson, see above. *Contractor:* Don Crowell; 512-328-9974. **House size:** 2,500 sq. ft. including additions. **Lot size:** 50' x 175'. ***Existing portion*, Roof:** asphalt shingle with steel metal roof cap, custom by Ehler's Roofing Company; 512-335-8274. ***Connecting Wing:*** wood frame with steel metal siding, custom by Ehler's Roofing Company; see above. **Roof:** steel metal shingle, custom by Ehler's Roofing Company, see above. *Interior materials:* **Windows,** custom—Kolbe + Kolbe (M); 800-477-8656. **Floors,** white oak; custom by architect, see above. **Cabinets,** painted wood; custom by architect, see above. **Paint,** satin latex, Chapel Grey—Sherwin-Williams (M); 800-382-6567. *Kitchen:* **Refrigerator,** Sub-Zero (M); 800-222-7820. **Cabinets,** custom by architect, see above. *Living room:* **Sofa and Barclay Lounge**—J.R. Scott (T); 310-659-4910. **Reproduction of Jean-Michel Frank chair**—Mattaliano Furniture(R): 312-853-0512. **Lounge,** designed by Le Corbusier—Cassina (R.T), 155 E. 56 St., New York 10022; 212-245-2121. **Linen Rug**—Holly Hunt Ltd. (T); 312-644-1844. **Painted wood bookcase,** custom by architect, see above. *Dining room:* **Chairs,** custom by Byron Andersson. **Built-in bracket/sculpture,** custom by architect, see above. *Library:* **Reproductions of Jean-Michel Frank chair**—Mattaliano Furniture, see above. **Painted bookcase,** custom by architect, see above.

160 BEAUTIFUL BABIES *Pages 160 to 163: Bok choy:* **Luna manila salad plate,** $19—Calvin Klein Home Collection (R); for stores: 800-294-7978. *Braised lettuce and fava beans:* **peridot The Morning Tide Dinnerware salad plate,** $32—Izabel Lam (T); Pier 41, Unit 320 A, 204 Van Dyke St., Brooklyn, NY, 11231; 718-797-3983. **Ellipse stainless fork/knife,** $105/5-pc. setting, Calvin Klein Home Collection, see above. *Fava beans:* **citrine The Morning Tide Dinnerware bowl,** $32—Izabel Lam, see above. *Carrots and leeks:* **Luna ocean salad plate,** $19—Calvin Klein Home Collection, see above. **Ellipse stainless fork/knife,** $105/5-pc. setting—Calvin Klein Home Collection, see above. **Vinaigre du Banyuls,** $25.99—Eli Manhattan, 1411 Third Ave., New York 10028; 212-717-8100.

CORRECTIONS

In the March 2000 issue, a credit was inadvertently omitted from the stories "Divide & Conquer," page 122, and "Screen Gems," page 49. The missing credit is: Produced by Beverly McGuire Schnur.

...April 2000 issue, the photographer credits for ... page 140, should have read Benny ... Michael Moran.

SPECIAL ADVERTISING AND PROMOTION OPPORTUNIT...

House Beautiful

Acce... Desig...

Access Design is a wonderful way to provide y... with direct entrance into the world of design a... designer services. By calling the center neares... you can find out about upcoming consumer da... designer referral services, floor sample sales a...

Boston Design Center
Boston, Massachusetts
617-338-5062
Designer On Call Program

New York Design Center
New York, New York
212-679-9500

Decoration & Design Building
New York, NY
212.759.2964

Marketplace Design Center
Philadelphia, Pennsylvania
215-561-5000
Designer Referral Program

Miami Design District
Miami, Florida
305-573-8116

Design Center Of The Americas (D...
Dania, Florida
954-920-7997

Atlanta Decorative Arts Center
Atlanta, Georgia
404-231-1720

Decorative Center Dallas
Dallas, Texas
214-698-1300

Decorative Center of Houston
Houston, Texas
713-961-9292
Design Connection Referral Program

Michigan Design Center
Troy, Michigan
248-649-4772
Designer On Call Program

The Merchandise Mart
Chicago, Illinois
312-527-4141
Designer Referral Program

International Market Square
Minneapolis, Minnesota
612-338-6250
Designer Connection Program

Denver Design Center
Denver, Colorado
303-733-2455

Pacific Design Center
West Hollywood, California
310-657-0800 x220

Laguna Design Center
Laguna Niguel, California
949-643-2929

San Francisco Design Center
San Francisco, California
415-490-5800
Professional Designers Through Idea House

Seattle Market Center
Seattle, Washington
206-762-1200
1-800-497-7997
The Studio Referral Program

SPONS...
ROBER...

Beautiful Finds



LINDS & WALLPAPER

ave up to 85 percent on blinds, wallpaper orders, and fabric. Free UPS shipping within 8 hours. For a free blind and sample kit, call ational Blind & Wallpaper at 800-477-8000. nternet address: www.decoratetoday.com



NE FLOORING

autiful versatile heart pine and wide-plank ithern yellow pine bring authentic nerican style to any home. A tradition in ilding for over 250 years, durable pine oring can add charm and value to any om. For a free brochure, call Authentic ne Floors at 800-283-6038.

PET DOORS



are the ultimate in freedom and convenience for cats and dogs. There are many different styles to fit doors, walls, windows, screens, sliding glass doors, and garages. For a free catalog, write to Pet Doors USA Inc., Dept. HBE300, 4523 30th Street West, Bradenton, FL 34207; or call 800-749-9609.



WALLPAPER AND BLINDS

Custom-made name brands are available at savings of up to 85 percent. For a free blind sample kit and measuring guide, and wallpaper catalog with over 700 special order patterns ($2), call American Blind and Wallpaper Factory at 800-735-5300.

NE LEATHER FURNITURE

ellington's Leather Furniture offers styles from traditional to temporary. To request a catalog call 800-262-1049, or t online at http://www.fineleatherfurniture.com ndreds of styles and colors available with ionwide delivery. Check out their newest site ttp://www.leatherfurniturebids.com to ticipate in the online furniture auction.





SLIPCOVERS BY MAIL

Beautify your furniture with ready-made slipcovers from Sure Fit. One-piece elasticized covers slip on easily and really stay in place. Available in heavy machine washable fabrics. Chair, loveseat, and sofa sizes fit most upholstered furniture. Dining room chair covers and pillows also available. Call for free color catalog 888-SLIP ION (888-754-7166). Or write to Sure Fit Inc., 939 Marcon Blvd., Allentown, PA 18103. Internet address: www.surefit.com

BEAUTIFUL® Volume 142, Number 5 (ISSN 0018-6422), is published monthly by Hearst Communications, Inc., 959 Eighth Ave., New York, NY 10019. A. Bennack, Jr., Pres. & Chief Executive Officer; Victor F. Ganzi, Executive V-Pres. & Chief Operating Officer; Jodi W. King, V-Pres. & Secretary; Ronald r, V-Pres. & Chief Financial Officer. Hearst Magazines Div.: Cathleen Black, Pres.; George J. Green, Executive V-Pres.; Mark F. Miller, Executive V-Pres., anager; Raymond J. Petersen, Executive V-Pres.; John A. Rohan, Jr., V-Pres. & Group Controller; © 2000 by Hearst Communications, Inc.; all rights d. The magazine is not responsible for unsolicited manuscripts; none will be returned unless accompanied by return postage and envelope. Address man- s to The Editor, House Beautiful, 1700 Broadway, New York, NY 10019. Trademarks: House Beautiful, House Beautiful Building Manual, House Beauti- rdening and Outdoor Living, House Beautiful's Home Decorating, House Beautiful's Kitchens/Baths, House Beautiful's Home Remodeling, and Houses ns. Trademarks are owned by Hearst Magazines Property, Inc. in U.S.A. and Hearst Communications, Inc. in Canada. Periodicals postage paid at New Y, and additional mailing offices. Printed in the U.S.A. Postmaster: Send address changes to House Beautiful, P.O. Box 7174, Red Oak, Iowa 51591.

GUARANTEED LOW PRICE...ALWAYS!
WALLPAPER & BLINDS
We shop the competition for you to ensure no one's prices are lower than ours!
85%
TAKE AN EXTRA 10%
FREE Blind Sample Kit!
WHY BUY FROM ANYONE ELSE?
OVER 10 MILLION SATISFYING MILLIONS OF CUSTOMERS NATIONWIDE!
FREE SHIPPING
*List price may not necessarily be the price at which the product is sold in your market
CALL 1-800-477-8000
24-HOUR FAX LINE: 1-800-214-3929
We'll Beat Anyone's Price!
NATIONAL BLIND & WALLPAPER FACTORY







1st Quality Name Brand Blinds & Wallpaper

SAVE! up to 85

You'll never find a reason to buy from anyone else! We guarantee it!

Steve Kaufman, President

FREE UPS Shipping!

American Blind and Wallpaper Factory

Call for a FREE Blind Kit & Wallpaper Catalog!*

1-800-735-5300

FAX 1-800-391-2293, 909 N. Sheldon Rd. Plymouth, MI 48170

Open 7 days a week! Call 24 hours a day.

All major credit cards, money orders & checks accepted

www.DecorateToday.com

*$2 shipping & handling for wallpaper catalog only.

SAVE UP TO 60%

- Top name furniture brands
- Direct from manufacturers
- Insured in-home delivery

CALL NOW FOR QUOTES OR MORE INFORMATION

CAROLINA FURNITURE DIRECT

1.800.838.7647

www.u-furnish.com

Wide Plank Flooring



Hand crafted New England floors... from our family to yours.

Carlisle Restoration Lumber

1-800-595-9663

A TRADITION AS OLD AS AMERICA

Call for your free brochure or sample kit

STODDARD, NH • SINCE 1966 www.wideplankflooring.com

SLIPCOVERS BY mail



Cover your old furniture with affordable, ready-made slipcovers from Sure Fit. Call for a FREE catalog.

1-888-SLIP1ON (1-888-754-7166)

www.surefit.com



FOLLOW YOUR DREAM!

Interior Decorating

Use your talents to build a great business and a beautiful career with

Decorating Den INTERIORS

EACH FRANCHISE INDEPENDENTLY OWNED AND OPERATED.

Call 800-DEC-DENS x2021

OR VISIT

www.DecoratingDen.com

Hunt Galleries, Inc.®

P.O. BOX 2324 HB99, HICKORY, NC 28603

"CUSTOM ORDER" FACTORY DIRECT

Select from Hundreds of items



Use your fabric or ours including leather

1-800-248-3876

50 YEARS OF SERVICE AND SATISFACTION

www.huntgalleries.com

FREE BROCHURE



North Carolina's Finest Home Furnishings

SAVE UP TO 70%

On over 350 Top brand name furniture and accessories manufacturers. All available from our beautiful 450,000 square feet of showrooms. Worldwide in-home delivery

ALL DEPOSITS PROTECTED BY SURETY BOND!

For Your Free Brochure Call

1-704-938-9171

Village Furniture House

146 West Avenue, Kannapolis, NC 28081



The Source for Wicker & Rattan

- Direct Importer No Middle Man
- Highest Quality and Lowest Prices
- Choice of over 100 designer fabrics
- Visit us at: www.franswicker.com

Fran's WICKER AND RATTAN FURNITURE

Satisfaction Guaranteed

FREE 64 PAGE COLOR CATALOG

Dept. 351, 295 Route 10, Succasunna, NJ 07876

1-800-531-1511 IN NJ: 1-973-584-2230



Guaranteed Lowest Prices • Quality Name Brand

Call toll free with manufacturer and style number

Catalog $5 1-800-741-0571

www.americanlightsource.com

Wallpaper ORDER DIRECT

FIND A LOWER PRICE AND WE'LL MATCH IT!*

That's Our Low Price Guarantee

*Competitor's price must be verifiable. Retail sales only

SHERWIN-WILLIAMS

1-800-442-3775

www.sherwin-williams.com

Open 7 days a week!

MON-FRI 8:30AM-10PM EST. SUN 10AM-5PM EST.

MAYFIELD LEATHER



Great savings on custom order leather seating built to last a lifetime. Over 90 styles and 50 different top grain leathers.

1-800-342-7729

FAX 828-324-5127

We mail same day first class postage. $5 (credited with order) for complete product line and pricing. Or write:

Mayfield Leather

340 9th St. SE

Hickory, NC 28602

www.mayfieldseating.com

Premier BLINDFACTORY

Everything for windows at the Guaranteed Lowest Prices!

Call today for your FREE catalog

1-888-BLINDS-3

HunterDouglas Infinity

Factory Direct!

- UP TO 85% Off retail price
- FREE Shipping
- 24-Hour Shipping Available

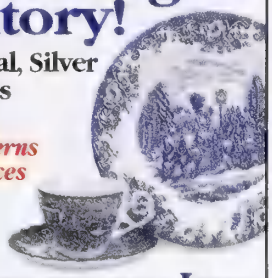
www.premierblinds.com

World's Largest Inventory!

China, Crystal, Silver & Collectibles

- *Old & New*
- *125,000 Patterns*
- *6 Million Pieces*
- *Buy & Sell*

Call for **FREE** lists.



REPLACEMENTS, LTD.

PO Box 26029, Greensboro, NC 27420 Dept. HB

1-800-REPLACE (1-800-737-5223)

www.replacements.com

AFFORDABLE GARDEN FURNITURE

Call or Send for our FREE COLOR CATALOG
800-811-4226



$165

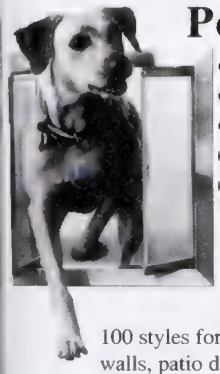


$125

- No maintenance
- Factory direct prices
- Satisfaction fully guaranteed
- Crafted from durable white cedar
- Sturdy construction for lifetime use
- High-backed comfort, generous sizing

Cedar Crest DEPT. HB0500 • P.O. BOX 1001 GARDINER, NY 12525





Pet Doors

- Self Closing
- Lockable
- Weatherproof
- Quiet easy use
- Sizes from cat to great dane

Free Catalog

Pet Doors USA Inc
www.petdoor.com

100 styles for doors, windows, walls, patio door, electronic doors

Call 800-749-9609 Dept. HB500

Comfort Renaissance



Custom built, factory direct.

ZAGAROLI CLASSICS
FINE LEATHER FURNISHINGS

800.887.2424
www.zagarolileather.com

HB0500

America's #1 Source

Carpet Direct!



FREE Carpet Sample Kit!

1-800-363-3469

www.ssmills.com
200 Howell Drive, Dalton GA 30721

Wallpaper & Fabrics

up to 82% off plus 10% additional*

Save - Buy Direct ▪ All Major Brands
Same Day Shipping ▪ Free Delivery*
Please Have Book Name, Pattern & Page #, List Price & Qty.

Call us last for lowest prices GUARANTEED

MERICAN
ALLCOVERING
STRIBUTORS
Route 22, Union NJ 07083

800-843-6567

24 Hour Fax 908-688-8390

Parents' choice



The only playset to win a 1999 *Parents' Choice Award* is made from naturally splinter-free cedar. No other playsets are.

Cedar works HB OF MAINE

Catalogue & video 1-800-GO-CEDAR

www.cedarworks.com (1-800-462-3327)



America's Largest Victorian Catalog

SEND $3 TO MAGNOLIA HALL, (DEPT B50)
8515 HAVEN WOOD TRAIL, ROSWELL, GA 30076
OR CALL (404) 351-1910

Custom Table Pads

Guaranteed Quality and Service

Save – Direct from America's oldest and largest table pad company. 30-year limited warranty.

-800/328-7237 Ext. 260

Sentry TABLE PAD CO. © SENTRY 1999 SINCE 1911



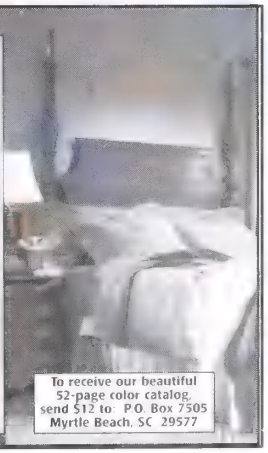
TRIAD FURNITURE DISCOUNTERS

Savings of 40%-50%

You'll find everyday savings of up to 50% off retail on the most recognized names in the furniture industry. Triad Furniture Discounters provides superb selection, great service, and nationwide in-home delivery.

Call today for prices or additional information.

800-323-8469



To receive our beautiful 52-page color catalog, send $12 to: P.O. Box 7505 Myrtle Beach, SC 29577



LEARN INTERIOR DECORATING AT HOME

Free Monthly Design Tips

WWW.SHEFFIELD.EDU

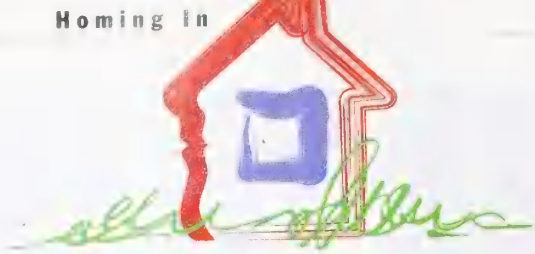
FREE CATALOG 800-[illegible]-7433

Name

Address

City/State/Zip

SHEFFIELD SCHOOL OF INTERIOR
DEPT. HB500, 211 E 43RD ST
NEW YORK, NY 1001[illegible]



OF PIPES AND POETRY

By Phyllis Theroux

The other morning my friend Magi and I were discussing cynicism which, broadly defined, is a kind of entrenched disappointment in human behavior. This led me to reflect upon my own inner cynic, who follows me around noting my bad habits, failed opportunities, and small-minded ways. Every day, all day, this shadow self dogs my heels, wishing I were different, trying to make me discouraged.

"I think," I observed, "that it is disappointment in one's self that hardens our hearts against other people."

My friend Magi was silent for a moment, digesting this thought. "What you have just said," she declared, "is something I needed to hear."

"I did, too," I replied.

One of the great pleasures of friendship is to toss an idea or problem back and forth until we can see it—and ourselves—more clearly. But seeing other people more clearly—particularly when we feel they don't like us—is a different story, which brings me to the next part of my tale.

That night the temperature dropped to below zero. Trees were cracking under the weight of their ice-coated branches, and when I walked into the kitchen the next morning my mother announced, "We have no water." I telephoned my next-door neighbor Bill, a contractor, and he came right over.

"It's this one," he said, pointing to a narrow copper pipe in the outside laundry room. "Frozen solid. I'll plug in a graphite lamp and see if the heat from the bulb will melt it."

Privately, I doubted the ability of a single light bulb to do the job. But I thanked him, went inside, and called up both plumbers in the area. Their secretaries took my name but didn't offer any hope. All over town, people's pipes had frozen. Then I thought some more. The name Bobby Parker came to mind.

Bobby Parker is a retired plumbing and electrical contractor who sits on our town planning commission. An old-timer with old-fashioned ideas about progress and property rights, he has written a couple of strongly worded letters to the local paper, taking out after me personally, and the citizens group I started to combat sprawl development on the edge of town.

What Bobby Parker says in planning commission meetings can be quite caustic. But how he says it, in his deep and lilting Virginia cadence, carries me away. Simply put, sound transcends substance, and [illegible]-than-perfect affection for me I persist in liking him. Desperate to get my pip fixed, I had to hope that the Virginia gentleman in him wou respond. I called him up.

"Bobby," I said, "I'm so glad to be talking to you abo pipes and not politics. I think I'm so smart until I run into problem, and then I realize I'm a Dodo bird."

Bobby chuckled. "Way-uhl," he drawled, "I think ma of us are that way."

I explained the situation. Bobby said he was on his w to a funeral but that after he grabbed a biscuit at Hardee's (t local hangout for the important men in town), he would try get a hold of a nice young fellow who has done some work him. "I'll tell him to come right over."

I thanked him very much, hung up and waited. Mea while, the graphite lamp was quietly doing its job and by l morning, when Bobby's young friend arrived at the front do the water was running again. The crisis was over. That aft noon, the phone rang again. It was Bobby, wanting to ma sure I was all right. I said yes. Then he changed the subje

"What kind of writing do you do?" The question to me by surprise but I answered it.

"I write poetry," he then announced.

Bobby Parker, Poet, was a possibility that had ne occurred to me. "That's the highest form of writing!" I claimed. "Can you recite any of it by heart?"

Yes, he could and a half hour later he was still recit while I listened, with delight, to a series of Robert Servi style ballads about a dog's (better) life, a tavern brawl (set by a woman in a tight sweater), and the arrival of spring's f "gentle daffodil."

A hard crust of ice covered the ground. Spring was l this year. "We never know," I mused, "what lies beneath surface, do we?"

"No, we don't," he said. "Sometimes," he added, "I w up in the middle of the night, look out the window and th of something else I want to write."

I thanked him for everything he had done for me t day and said good-bye. Bobby Parker writes poetry. T thought warms my heart, like a graphite lamp against a fro pipe, every time it crosses my mind. ■

Phyllis Theroux can be reached through "Your Own Home" at housebeautiful.com

3 9042 05044340 4

ouse Beautiful

ANTS OF

ESIGN

TIMATE
AT
N WHO
GED
VORLD

ATING

RONICS

E'S

FUL
MENT



BURLINGAME
MAY 2 2 2000
LIBRARY

INTRODUCING



*Based on GM Large Utility segment. Based on available horsepower. Excludes other GM vehicles. †Available

The new Chevy® Tahoe® has more of everything that makes an SUV an SUV. The new standard Vortec™ 5

available, there is room for up to nine passengers. All things considered, the new Tahoe really is nowh

NEW CHEVY TAHOE.



-1998 full-line light-duty truck company registrations. Excludes other GM divisions. **Versus 1999 model. ©2000 GM Corp. Buckle up, America!

ortec 5300 engines are the most powerful V8s in their class. With a new versatile third-row seat now

Chevy Trucks. The most dependable, longest-lasting trucks on the road. 800-950-2438 or chevrolet.com

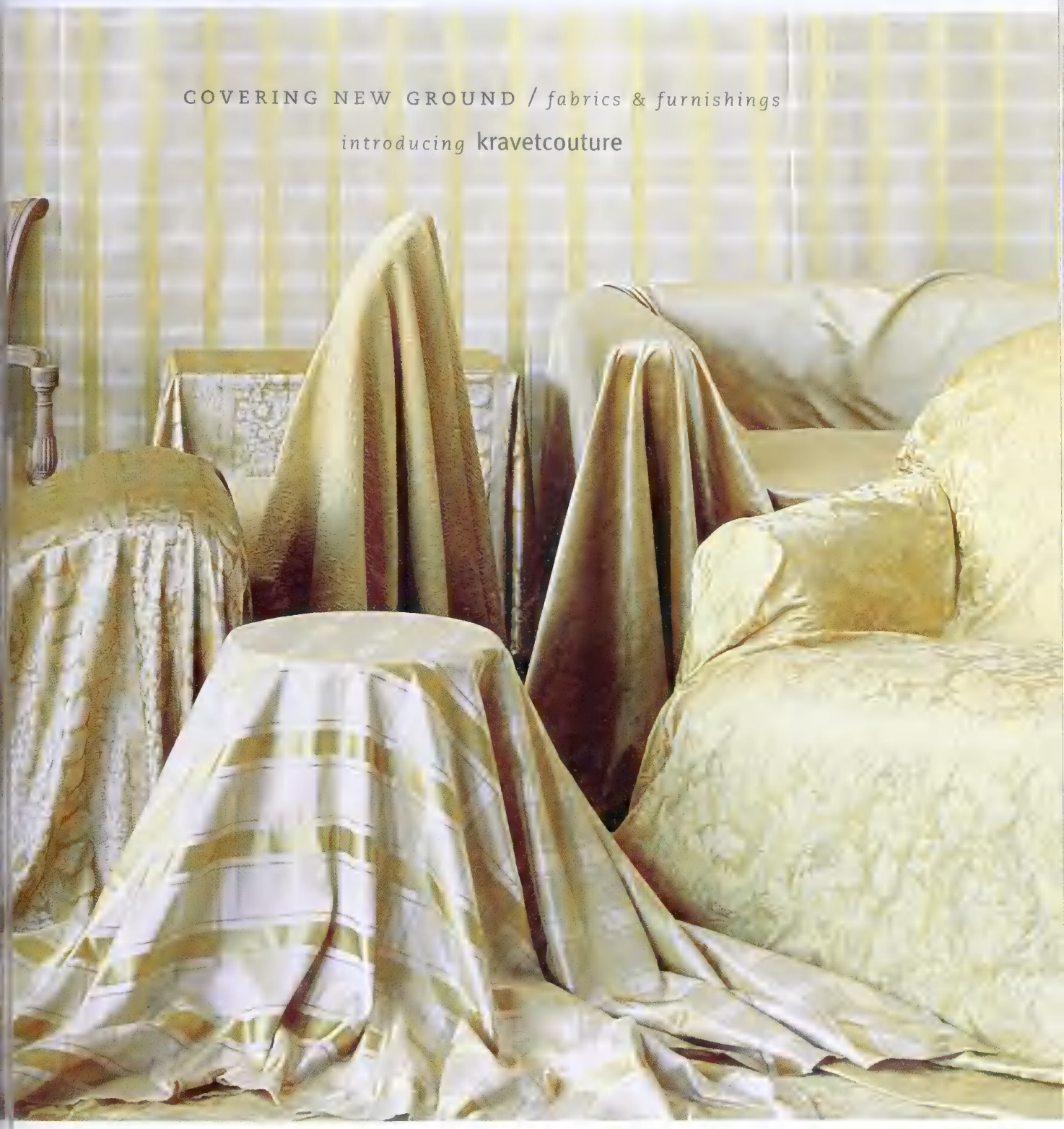
RE POWER, MORE ROOM, MORE SUV.

TAHOE

LIKE A ROCK



E NEW YORK 11714 888 457 2838 WWW.KRAVET.COM



THE PURISTS®



100% Natural, Chemical Free, European Luxury
from

S·D·H

toll 1(800)244 2688


MIKIMOTO
NEW YORK SOUTH COAST PLAZA LAS VEGAS
TOKYO LONDON PARIS TOLL FREE 1 888 701 2323
WWW.MIKIMOTOAMERICA.COM

DDB

Christofle



Extrêmement Christofle

PAVILLONS CHRISTOFLE, NEW [illegible] SAN FRANCISCO • CHICAGO • BAL HARBOUR SHOPS • THE MALL AT SHOR
AMERICANA MANHA[illegible] [illegible] • HOUSTON GALLERIA • PHOENIX • MONTREAL • MEXICO CITY
[illegible] PAVILION www.christofle.com

creator of cable jewelry™



LE CIRQUE™
Bracelet
& Ring



bloomingdale's

Charriol Boutiques - Atlanta, GA (404) 848-0479 • La Jolla, CA (800) 872-0172 • Honolulu, HI (808) 923-8893
Boutique at Gearys, Beverly Hills, CA (310) 273-4741 • Charriol Boutique at Optional Art, Sarasota, FL (941) 388-2317
Charriol Boutique at Ca'd'Oro-Venetian Hotel, Las Vegas, NV (702) 696-0080

www.charriol-usa.com

CHARRIOL® is a registered trademark of the Philippe Charriol Group

CHARRIOL

Circa 2000 CASSIS®









DESIGNS © CASSIS® 1999

THE NEW ROMANTICS

Embraceable Pink and Black Pearls (Cultured Pearls)

FOR THE SELECT [illegible] JEWELER IN YOUR AREA PLEASE INQUIRE: 2


PIERRE DEUX®
FRENCH COUNTRY
Call 1-800-7 PIERRE to receive our new catalogue at no charge.
Winnetka Tokyo Dania Beach Showroom Opening Spring 2000
Please visit our website www.pierredeux.com

As I See It, #33 in a series
Frank Herholdt
"Out of the Blue"
Duo-Tone Photography

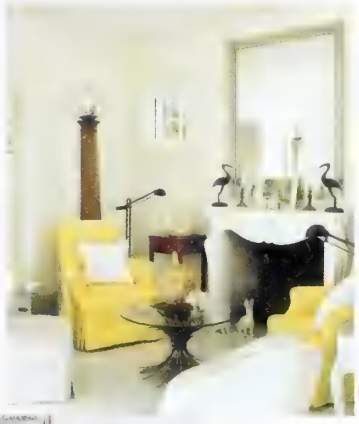


THE BOLD LOOK OF KOHLER®

A fresh look at the familiar. The KOHLER Vessels™ lavatory. Perfect simplicity combined with perfect function brings art to the ordinary, a new delight to the everyday. Sleek and surprising, this sink will delight the eye forever. Shown here: Terrain® lavatory. See the Yellow Pages for a KOHLER® Registered Showroom or call 1-800-4-KOHLER, ext. [illegible] to order product literature. www.kohlerco.com/vessels

©2000 by Kohler Co.

CONTENTS



ON THE COVER: With deck paint straight out of the can and white paint straight off the color chip, even on the mantel owner Albert Hadley considered too fussy, the scene was set for a unique Florida retreat. The dean of American decorating made his new digs characteristically chaste and clean, enriched by just enough color and objects to satisfy the eye. See page 134. Photograph by Fernando Bengoechea.

133 LEARNING TO SEE, LEARNING TO BE
The editor's page

134 BEHIND THE HEDGE
Restrained yet playful, Albert Hadley moves his lifelong look from Connecticut to Florida.
By Carol Prisant



p. 142



142 ART AT HEART
The treasure-filled apartment of one of New York's superstar culture couples.
By Martin Filler

146 MOSS BEAUTIFUL
A creative retailer whose shop resembles a museum of industrial arts lives in a loft with the same atmosphere.
By Christine Pittel



p. 146

152 UNDER TUSCAN PINES
An Italian contessa from a family of horticulturists restores a splendid garden north of Rome.
By Marina Schinz



p. 152

160 THE OPPOSITE OF FENG SHUI
It was according to his own sure philosophy of elegance and comfort that Kerry Joyce designed and furnished a Beverly Hills house.
By Elaine Greene

166 FORGET YOUR TROUBLE, COME ON GET HAPPY
In a proper Park Avenue apartment, Gaetano Pesce electrifies rooms with vibrant colors from floor to ceiling.
By Christine Pittel



p. 160



174 THE GIFT TO BE SIMPLE
John Pawson, master of the minimal, remodels a 19th-century London row house for his own family.
By Susan Zevon

180 CEVICHE
Elegant and easy, chilled ceviche is perfect for summer entertaining.
By Jane Ellis


now
textiles and wallcoverin
ATLANTA BOSTON CHICAGO
LOUISIANA NEW YORK SAN FRANCISCO TROY WASHING

ChristopherPeacockCabinetry



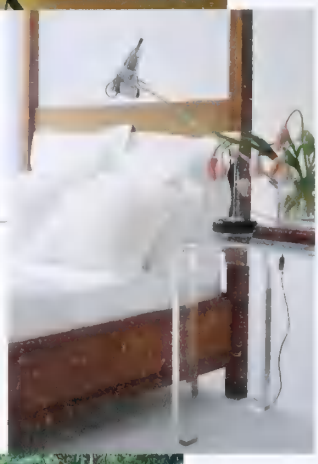
Greenwich Chicago Manhasset Palm Beach

203 862 9333

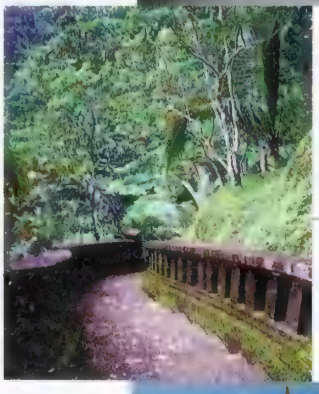
peacockcabinetry.com



p. 53



p. 68



p. 108



p. 116



p. 128

22 THOUGHTS OF HOME To Mildred, With Love. By Philomena Friedman

30 STYLE BEAT This season's crop of design-conscious home electronics

34 NEWS Nymphenburg china old and new. Ligne Roset's high-style home furnishings come to Connecticut. An exhibition reflects on the history of garde furniture. Pasadena design students show at Milan's furniture fair.

39 GIANTS OF DESIGN
41 ALBERT HADLEY By Christopher Petkanas
45 ROBERT VENTURI & DENISE SCOTT BROWN By Martin Filler
49 MURRAY MOSS By Dan Hofstadter
53 RICHARD JENRETTE By Arthur Lubow
57 AGNES GUND By John Russell
62 MICHAEL GRAVES By Christine Pittel

66 DECORATIVE ARTS Britain's Arts and Crafts movement is highlighted at the Wolfsonian museum in Miami. By Martin Filler

68 IN THE MARKET Ralph Lauren's own Jamaican retreat inspires his new Orchid Island collection.

72 IN THE GARDEN A visit to the Four Corners sparks a love affair with desert and canyon wildflowers. By Kathleen Mahoney

76 CRAFTSMAN'S HAND Move over, blue-and-white cameos—new Wedgwood designs are unmistakably modern. By Christine Pittel

102 SCRAPBOOK 25 Decorating Don'ts. By Margaret Kennedy

106 DESIGN WATCH With a new collection, John Danzer of outdoor furniture fame tries his hand indoors. By Christopher Petkanas

108 TRAVEL On Bali, two recently opened luxury resorts capture the unspoilt essence of that beautiful island. By Eric Lawlor

116 REMODELING A young architect turns a modest seaside cottage into a comfortable retirement home for his parents. By Craig Kellogg

120 FABRICS A paper-making Philadelphia couple expand into block-printed textiles. By Alice Feiring

122 DESIGN NOTEBOOK With the help of designer Philippe Starck, utilitari metal chairs gain a glamorous patina. By Craig Kellogg

124 GALLERY TALK The Walker Art Center revisits its 1949 Idea House II, which introduced modernism to middle America. By Martin Filler

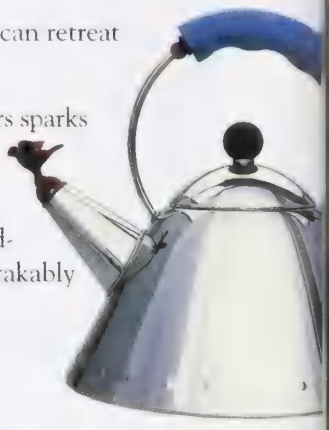
128 DRAMATIC SPACES Two restaurants open beneath Manhattan landmark By Craig Kellogg

150 A LA CARTE Fruit and vegetable side dishes fresh fom the grill. By Jane Ellis

154 ASK THE EXPERTS Antique prices and provenances

198 READER INFORMATION

206 COMING IN The Collectors. By Phyllis Theroux




Dior
j'adore
www.dior.com
A COMPLIMENTARY SAMPLE AWAITS YOU
SAKS FIFTH AVENUE
NORDSTORM
BLOOMING

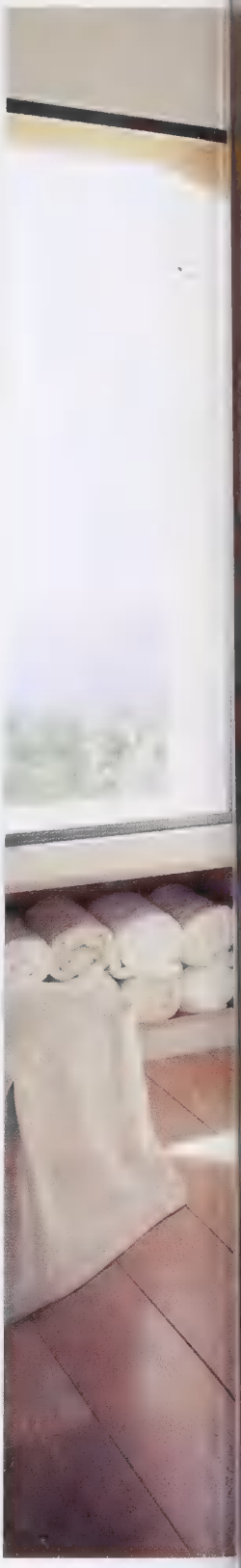
The weight of the world is less underwater.

There is a place where heavy hearts become lighter.

Knots shrink. And spirits rise.

To create it, call 1-800-524-9797 ext. 431

or visit us at www.americanstandard-us.com.



The Savona Suite. ©1999 American Standard, Inc.



Bathrooms made for the s



House Beautiful

www.housebeautiful.com

LOUIS OLIVER GROPP
Editor in Chief

MARGARET KENNEDY
Editor

Executive Editor — CAROLYN SOLLIS
Art Director — ANDRZEJ JANERKA
Managing Editor — DEBORAH L. MARTIN

Features Editor — ELAINE GREENE
Articles Editor — PETER WEBSTER
Senior Editors — KATHLEEN MAHONEY, ELIZABETH H. HUNTER

DECORATING
Decorating Director — DARA CAPONIGRO
Senior Editors — SARAH KALTMAN CANTOR, CAROLYN ENGLEFIELD (Paris)
Style Editor — ELIZABETH MAYHEW
Editors — FROUWKJE PAGANI, JODY THOMPSON-KENNEDY (San Francisc
BEVERLY McGUIRE SCHNUR (Los Angeles)
Associate — OLGA NAIMAN
Assistants — AMANDA DAWSON, ELAINE A. WRIGHTMAN
Special Projects — CHAR HATCH LANGOS (Los Angeles)

ARCHITECTURE
Senior Editor — SUSAN ZEVON

FOOD AND ENTERTAINING
Senior Editor — JANE BACON ELLIS
Associate — MARY-ELLEN WEINRIB

ART
Associate Art Director — VICTORIA BEALL
Senior Art Manager — MEREDITH LUBBEN
Computer Artist — BARTEK MALYSA
Junior Designer — FREDDIE MACK III

COPY
Research Editor — PHYLLIS BARTLETT
Copy Editor — WILLIAM IRVINE
Editorial Assistants — DANIELLE FOX, MITTIE M. JONES

ELECTRONIC PRODUCTION
Administrator — ANGELA C. TAORMINA
Copy Manager — LILLIAN LABATE DONDERO

Assistant to the Editor — MARY S. CHEN
Editorial Business Coordinator — MADELINE E. ROBERTSON
Reader Service — MARY-ELLEN WEINRIB

CONTRIBUTING EDITORS
Features — MARTIN FILLER, CHRISTOPHER PETKANAS, CHRISTINE PITTEL
Decorating — CANDIA FISHER, LISA HEARST
Gardening — KEN DRUSE
Ask the Experts — RALPH AND TERRY KOVEL

MARKET EDITORS
Style Beat — ELIZABETH MAYHEW
Furniture — KATHLEEN MAHONEY, ELIZABETH MAYH
Fabrics/Wall Coverings — SARAH KALTMAN CANTOR, KATHLEEN MAHONEY
Domestics/Window Treatments — SARAH KALTMAN CANTOR
Tabletop — DARA CAPONIGRO
Domestics/Lighting/Accessories — FROUWKJE PAGANI
Floor Coverings — OLGA NAIMAN
Electronics — KATHLEEN MAHONEY, OLGA NAIMAN
Kitchens/Baths — KATHLEEN MAHONEY
Cosmetics — DARA CAPONIGRO

MAILING LISTS: From time to time we make our subscriber list available to companies that sell by mail goods and servic
we believe would interest our readers. If you would rather not receive such mailings, please send your current mailing l
or a copy to: HOUSE BEAUTIFUL, Mail Preference Service, PO Box 7024, Red Oak, IA 51591-0024. SUBSCRIPTION
House Beautiful magazine will, upon receipt of a complete new or renewal order, strive to fulfill that subscription to y
copy delivery, either to the Postal Service or to alternate carriers in 6 to 12 weeks. If this cannot be done, you will be n
the cover date that will begin your subscription. To assure quick service, enclose your mailing label when writin
subscription. Renewal orders must be received at least 8 weeks prior to expiration to assure continued s
U.S. and possessions, $19.97 for 1 year, $37.97 for 2 years. Canada and all other countries, add $16 for eac
RT. Address all subscription inquiries to Joan Harris, Customer Service Dept., House Bea
, or call 515-282-1508; or visit our customer care web site at **http://ccare.hearstmags.com**

Printed in USA

Brunschwig & Fils®



Josephine Figured Weave on Cushioned Club

Through Architects and Interior Designers

Circa 2000 CASSIS®



THE NEW ROMANTICS
Embraceable Monkeys

FOR THE SELECT AND AUTHORIZED CASSIS® JEWELER IN YOUR AREA PLEASE INQUIRE: 212-302-9411

House Beautiful

DAVID ARNOLD
Publisher

KATE KELLY SMITH
Associate Publisher

DONALD SCHMOLL
Associate Publisher/Marketing Director

JEFFREY A. BRODER
Advertising Manager

RAE M. CAZZOLA
General Manager

NEW YORK
Sales Development Manager KAREN NIEDZIELSKI
New England Manager TAMMY DENNIS Design Director LYNN GALVIN
Fashion & Beauty Director ELIZABETH POLLOCK Consumer Products Director JENNIFER H. ROB
Luxury Goods Manager THERESA L. SECLOW
1700 Broadway, New York, NY 10019 (212) 903-5100; Fax: (212) 586-3439

DIRECT RESPONSE
Corporate Director MARY HAYES Senior Account Manager ELISA J. REARDON
(212) 649-3228; Fax: (212) 258-2253

CHARLOTTE
Manager JAMES P. BLAZEVICH
Carillon Building, 227 West Trade Street, Charlotte, NC 28202
(704) 348-8332; Fax: (704) 376-3926

CHICAGO
Midwest Managers ALISON KINGSLEY, LEILA HYLAND, BRIGITTE DELANEY
1 South Wacker Drive, Chicago, IL 60606 (312) 984-5151; Fax: (312) 984-5110

DALLAS
KARLA WILLIS
The Ingersoll Company, 3519 Cedar Springs Road, Suite C, Dallas, TX 75219
(214) 526-3800; Fax: (214) 526-1475

DETROIT
Manager CLAUDIA A. WEHRLE
Hearst Magazine Sales, Inc., 2301 West Big Beaver Road, Troy, MI 48084
(248) 614-6150; Fax: (248) 614-6006

WEST COAST
Manager FIONA HELLWARTH
3000 Ocean Park Boulevard, Santa Monica, CA 90405 (310) 314-7363; Fax: (310) 664-0634
JENNIFER TATKO
SD Media, 44 Glen Drive, Mill Valley, CA 94941 (415) 381-7177; Fax: (415) 381-7977

MILAN
LUCIANO BERNARDINI DE PACE
Via Cappuccini 8, 20122 Milan 39-2-796-451; Fax: 39-2-760-08156

ADVERTISING PRODUCTION
Production Director GERALD LODATO
Production Manager DENISE SPEAR

MARKETING & PROMOTION
Promotion Director SUSAN WALTON CATLIN
Promotion Manager KIMBERLY KANE VANNECK
Marketing Manager CHRISTINE KELLY
Marketing/Promotion Associate DEBBIE McMAHON
Special Projects LISA A. LACHOWETZ
Research Director JAY POWELL
Research Manager AMY OPPENHEIM

Assistant to the Publisher BRIDGET ARRIGO
Advertising Coordinator KAREN FERBER

Assistants NEILI AKRIDGE (Charlotte), AMY DOWSEK (Chicago), CHAUNCEY DOUD (Detroit)
SERGIO DIAZ (Los Angeles), JULIE BOSCO, ELIZABETH O'BRIEN, BONNIE POTTER-HUDSON (Ne

PUBLISHED BY HEARST COMMUNICATIONS, INC., A UNIT OF THE HEARST CORPORATION
President & Chief Executive Officer FRANK A. BENNACK, JR.
Chairman GEORGE R. HEARST, JR.
Executive Vice-President & Chief Operating Officer VICTOR F. GANZI

President, Hearst Magazines Division CATHLEEN BLACK
Executive Vice-President MARK F. MILLER
Senior Vice-President, Chief Marketing Officer, Group Publishing Director MICHAEL CLINTON
Publishing Consultants RICHARD E. DEEMS, GILBERT C. MAURER
Published at 1700 Broadway, New York, NY 10019; (212) 903-5000

...Highlights.com for House Beautiful advertiser and special event opportu

Contractors use our vinyl windows more often than any other brand.

Choosing building products can be quite a challenge. But you can make the right ing, siding, insulation, windows, ventilation and fencing decisions without doing months of research. Just choose CertainTeed products. They're designed and manufactured to offer years of unmatched style, durability and comfort.

Whatever your insulation needs, we've got your R-value.

Want proof? Check out our exclusive SureStart™ warranty. On every product we sell, the non-prorated SureStart feature covers both labor and material replacement costs.* So, you can be confident that your home will

For maximum design flexibility, we offer more siding and trim styles and colors than anyone.

The official building products of nalytical, obsessive, research-until-my-spouse-screams consumers.

stay beautiful and virtually maintenance free for years. Odds are, your contractor's already using CertainTeed products with great results.

deck and railing with ost no maintenance

Need more data? Give us a call at 1-800-782-8777. Or visit www.certainteed.com

We offer shingles to enhance any architectural style and ventilation products to keep them looking great



CertainTeed

Quality made certain.
Satisfaction guaranteed

See how our products look on your home with cMyVision at www.certainteed.com
CertainTeed is a Custom Vision Partner of MyVision.com

y Brand of CertainTeed Corporation © CertainTeed Corporation 2000 *See actual warranties for specific details and limitations.



TO MILDRED, WITH LOVE

By Philomena Friedman

I never look at a map of Rhode Island without smiling. Or without seeing two things that do not actually appear on any map I know: a particular house by the ocean and a woman who would not tell me her name.

The house was once my home. It was a sort of rag-tag contemporary, suggesting not architects and schools of design but someone in love with the surrounding woods and waters who had perhaps sketched it on the back of an envelope. Not spectacular, not even remarkable, the house was just there and it was just right.

It was called Hex House and was exactly what my family needed at the moment we found it. We had come, parents with two small sons, to Newport, Rhode Island, where my husband, a member of the United States Foreign Service, was to spend a year at the U.S. Naval War College.

We had arrived from the middle of Africa—the former Belgian Congo—and had no idea where we would go when the year ended. Going [illegible] the only certainty. We moved regularly from one [illegible] mother, stopping as a rule for two years in [illegible] friends, schools, climates, houses, languages—[illegible] lives were to be continuing stories, [illegible] with place names for headings, we had to be genuinely at home in place, to absorb something of it that would go with us we left.

Because our stay in Newport would be shorter most, it presented this usual need in an unusually cond form. We would have only months to transform Newport scenery glimpsed through windows of a rental car to a l part of our personal histories.

From the beginning our new home helped with tha cial task. Hex House was comfortably settled into the sl rising shore of Lily Pond. Across and down from the pon the Ocean Drive, running along the south side of the i and beyond that was the beach. The sea that rolled up o beach, within sight of our windows, also rolled up on the of Africa. Before our eyes every day was the link bet where we had come from and where we were.

I don't think we ever counted them, but simply sumed that the house had been named for the nu of its sides. There was certainly nothing of jinx witchcraft about it. Its worn wooden shingles and sh furniture—American antiques, one or two nice pieces a them—reflected slow continuity. *(Continued on pag*



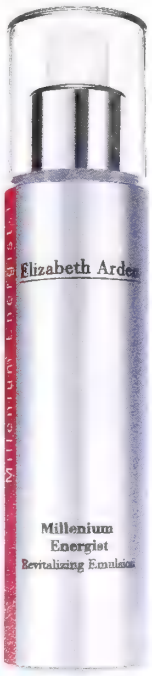
for all the laughter
that lies

ahead

of me

Introducing
Millenium Energist
Revitalizing Emulsion

As you experience life's changes, so does your skin. Suddenly it feels and looks dry, tired, lacking in energy. New Millenium Energist is the one serious skincare treatment you need to help re-energize changing skin. It has the revitalizing power of purified soy and vitamin A plus a complex of enriched botanicals to leave skin refirmed, rehydrated and glowing. It is a radiant new way to look at the future.



Elizabeth Arden

embrace

www.elizabetharden.com


PLUMP AND JUICY,
I WAS BLENDED
INTO ICE
WITH THE TOUCH
OF A BUTTON.
A CREAMY FROZEN DELIGHT,
RELAXING IN MY OWN SPACIOUS
ICE CASTLE,
I AM THE ENVY
OF ALL FRUIT.



Introducing the KitchenAid® Contoured Door Refrigerator.
With the unique icemaker and removable ice pitcher, designed entirely in-door for extra
ace and convenience. Pair it with the Ultra Blender, for the power to crush ice at any speed,
and you'll always have room for your latest chilled creations. For our Blueberry Velvet
Cheesecake Smoothie recipe, and to view the entire KitchenAid® line,
visit www.KitchenAid.com, or call 1.800.422.1230.

KitchenAid™

FOR THE WAY IT'S MADE.®

A woman had come to introduce herself: "Good morning. I live next do and I don't borrow." That was my initial glimpse into the local characte

Small personal associations gathered about the house as naturally as did the ducks flocking on our lawn every morning. We met two Newporters—a carpenter and an electrician—who mentioned with pride that they had helped to build the house. Our older son's teacher said that her father had laid every brick in our big living-room fireplace, and one day she came by to take a fond look at it. We were told that immediately after the death of Gary Cooper, his widow and daughter had lived in the house for a few months. The thought of our new home having given this kind of shelter deepened its aura of gentle endurance.

Endurance is something Newporters have long known about. The town has had a difficult history, and I often thought that I could see it reflected in the gritty humor of people I met there.

Newport was at the height of its prosperity in colonial times, when it was an important port in the infamous Triangle Trade: slaves, molasses, and rum. In the American Revolution, Newporters were torn between those who favored independence and those who opposed it. Britain's navy controlled the harbor and its sorely diminished trade. Half the population fled. Newport recovered from the war only a century later, when summer people arrived in large numbers and the famous mansions were built.

We happily inspected the architectural glories of those mansions—The Breakers, Rosecliff, The Elms—but splendid as they were, they seemed no more than stage sets, with no resonance in our daily lives. Together they gave me less of the feel of the town that was all around me than did ten words I heard on our second day there.

We were house hunting and as we went through a prospective home, one we were not to choose, a woman knocked at the kitchen door. She thought we had rented the place and she had come to introduce herself. "Good morning. I live next door and I don't borrow." That was my initial glimpse into the local character.

I read a good deal of colonial history while I was in Newport, to the point of being occasionally awash in it. I could not pass through the harbor area without seeing out there on the bay the semi-circle of British ships by which the port had been crippled or defended, according to point of view. As I admired fine Colonial houses that had been the homes of people I had been reading about, fierce partisans on both sides of the nasty battles over independence, I was in [illegible] doubt about which side I might have joined. The [illegible] of history visible all around me were adding detail to my rather general ideas of the American past.

I was [illegible] startled really, to read that in the days of the [illegible] ships shipped through and some [illegible] been at home in Africa for several years, and likely to be so again, I uncomfortable with thoughts of my African friends and I had simplistically associated slavery with only the So never the North, never my part of the country.

While I was investigating national roots—those time and education had made mine although none o family had appeared in America in the 18th century- sons were settling blissfully into Newport, unbothered b tory. They too were burnishing their American patina they were doing it without effort. So this was *home!* Nev was the first place they would remember having lived i United States and they liked it, especially their schools really easy. Everybody speaks English."

And at first any day might turn up a wonderful sur like black American sailors: "Stop the car! There are Congolese. Maybe we know them." Or mail slots in d "You mean the post office is going to bring the mail rig our house? *Every day?*"

Most of the people we saw on social occasions in N port were connected to the War College and, like ourse only temporarily in town. Born-and-raised Newporte met only incidentally—people we chatted with in the p library or at the hardware store; the veterinarian who tr our dog; our sons' teachers; a couple with whom we stru a conversation at a lunch counter. Still, over the montl conversations long and short, these individuals revea great deal about themselves and about their town.

One of those casually begun conversations was e tional. It was with the woman who is the first person I t of when I look back at our lives in Newport, the woman kept her name a secret. Very early in our stay there I got the habit, after dropping my sons at school each morning taking the car back to the house, of going for a walk o beach. Almost every day I saw a quick-stepping el woman with an old poodle. According to the weathe wore or didn't wear a shiny royal-blue parka, but she al wore jeans with a Mickey Mouse T-shirt, and her hai always neatly lacquered in place, except for the fluffy about her ears, which bespoke nightly pincurls.

The first few times we simply nodded and said morning, but within a week we were loping along toge At the start of our first joint walk I said that I lived ju the Ocean Drive and introduced myself by name. "Ho you do," she said. She told me her husband, a steamfitte died a few months earlier, and added, pointing to the "This is Pearl." That would be the only name I ever lea

I later had reason to think that my new friend ca and remembered my name, and it was surely not by ch that she failed to mention her own. She did not inten ours to be a first-name relationship. In fact, it was to be


START WITH LUMINETTE PRIVACY SHEERS®
AND INTERESTING THINGS WILL BEGIN TO DEVELOP.
HunterDouglas
WINDOW FASHIONS
www.hunterdouglas.com
WHERE GREAT ROOMS BEGIN.

Ordinary Newporters appeared to see the New York Yacht Club as guys who would have been on the wrong side in the American Revoluti

no-name relationship. "Good morning, Missus," she would say, gruffly pleasant. At first, I simply didn't call her anything, but gradually I succumbed to the practicality of her style and adopted it myself. So down the beach we went: Missus, Missus, and Pearl.

There was never any awkwardness about lack of names —that is, face-to-face there was no awkwardness. Alone, I found it inconvenient to think of her without a name, and I privately called her "Blodwyn," a name that had always seemed to me to be particularly wonderful. I chose it because she had mentioned that one of her grandmothers had been born in Wales. Alas, I quickly realized that this redolently Welsh name was somehow just too much for her, so I switched to "Mildred," a name that seemed better suited to its unwitting bearer.

The America's Cup Race was held in the waters off Newport the year we were there. The town had been painted and polished to welcome the racers and the crowds that would come with them. They brought business, jobs, and excitement, and everybody took an interest. The New York Yacht Club's boat, *Intrepid*, was defending the cup against *Gretel*, a chall from Australia. From the beginning, *Intrepid* was expec win, but *Gretel* was the town favorite, the poor pe choice. Newport's guests from Down Under had a lot of regular-guy charm that tended to make you forget that sport was not exactly in the same league as kick-the Racing 12-meter yachts necessarily involves wealthy in uals or wealthy sponsoring groups of some kind. This lenge was reported to have cost the Australians nine m dollars, a sum not likely to be raised by a bunch of re guys passing the hat. Still, the Australians' underdog and their rowdy friendliness endeared them to ordinary porters, who appeared to see the New York Yacht Cl guys who would have been on the wrong side in the A can Revolution.

Local sentiment was unmistakable at the time second race. It was won by *Gretel*, the Australian challe but there were protests from both boats, each alleging behavior on the part of the other. It fell to the race co tee of the New York Yacht Club—both host and co tant—to decide the matter.



TM

BATMAN AND ALL [illegible] INDICIA ARE TRADEMARKS OF DC COMICS ©2000. ©2000 ONSTAR® CORP. ALL RIGHTS RESERV

The committee ruled against the Australians, annulling r win, and griping was heard all over town. Mildred's ment on the subject summed up the townie reaction. it was pure Mildred. "If somebody steals your pig," she " you don't hire the fella that's got hog-do on his boots look for it." Cravenly, I chose not to mention that in days after the race there had developed wide agreement e sailing world that the committee had decided in strict ormance with the rules. The New York Yacht Club d have to deal with Mildred without my help.

I met Mildred quite unexpectedly one day as I came out ewport's wonderful Redwood Library onto Bellevue Av-. She did not look pleased to see me, but it quickly be- apparent that her frown was actually directed at the fine -century building that I was leaving. "I don't know a le lot about libraries, Missus, I've never been in one." e. "I can read all right, but, to tell the truth, I can't ." At the time, I barely noticed the slight disconnect be- n her sentences. Mildred was mistress of the non sequitur anyhow, what she said made sense—a librarian might ou to sign your name or to write the name of a book you ed, or something.

Mildred's confession was blurted much faster than she lly spoke, and seemed to bring relief and fear with it. f, I presumed, that she had finally told, and fear that she might be scorned. Luckily, I remembered something I had once read and it helped us both. "Well, Missus, that used to be the way with a lot of people. A while back (I let pass mention of Elizabethan England, my case in point) many people who could read never learned to write, because they didn't need to, especially women. Only people like priests and lawyers needed to write." And then I added something that, had I had time to consider, I might not have risked: "You know, writing is a lot simpler than reading. It's just mechanical. I could show you something about it if you wanted."

That was exactly what she wanted. Had her husband's death, I wondered, made it necessary for her to learn to write? Or had she, perhaps unconsciously, been waiting a long time for someone she could ask for help, perhaps someone who didn't know who she was? I was never to find the answers, but we got right down to our task. It was spring and every fine day I brought to the beach a writing board, pencils, and paper, and often a book for children beginning to read. We started with block printing and then did cursive, usually sitting with our backs against convenient rocks.

She obviously practiced at home and, after three or four lessons a week over two months, Mildred could copy an easy text and write down simple passages that I read to her. She wrote a sturdy, legible hand. I did not ask why she had not taught herself to write by copying *(Continued on page 74)*



CALL ONE, CALL THE OTHER.
IT'S THE SAME THING.

BOTH WILL RESCUE YOU FROM MOST ANY SITUATION, BUT ONLY ONSTAR® IS AS EASY AS PRESSING A BUTTON IN YOUR CAR. OUR ADVISORS ARE ALWAYS READY TO TRACK YOUR CAR IF IT'S STOLEN. CHECK ON YOU IF WE RECEIVE A SIGNAL YOUR AIR BAGS HAVE GONE OFF. SEND FOR EMERGENCY HELP. UNLOCK YOUR DOORS BY REMOTE. OR OFFER DIRECTIONS. IN GOTHAM CITY, CALL BATMAN. ANYWHERE ELSE, JUST PRESS THE ONSTAR BUTTON. TO LEARN MORE, CALL 1-888-ONSTAR-7 OR VISIT WWW.ONSTAR.COM.

OnStar

This season's crop of design-conscious home electronics is shinier, spiffier, sleeker, and better-performing than ever

By Olga Naiman



1. Alessandro Cafetti's egg-shaped U-vola speaker hangs from the ceiling; through Zao, $2,000. Call 212-505-0500. 2. IBM lightweight NetVista all-in-one PC, $1,900; Call 888-SHOP-IBM. 3. Flat-screen LCD TV from Sharp; at Spectra, $1,900. Call 212-741-2250. 4. Samsung's SDC-80 digital camera is Web compatible, $299. Call 800-SAMSUNG. 5. Compact Timeport P8160 cell phone from Motorola provides Internet access, $299. Call 800-331-6456. 6. Lifestyle 30 home theater system from Bose, $2,050; Call 800-[illegible]. 7. Sony's DAV-S300 digital video disc/compact disc system has five mini-speakers, $600. Call 800-222-[illegible]. 8. [illegible] from Philips hooks up to any video source, $3,900. Call 800-531-0039. 9. Pioneer stereo [illegible]. Call 800-PIONEER. Background panels by Panelite: www.litecore.com

plane tickets to the town where she was born: $1,200

train to the house where she grew up: $63

pints at the pub where she met your dad: $8

finally understanding where your mother was coming from:

priceless



there are some things money can't buy.
for everything else there's MasterCard.

MasterCard

terCard International Incorporated

Don't let their small size fool you—these chic, diminutive electronics are packed with up-to-the-minute capabilities

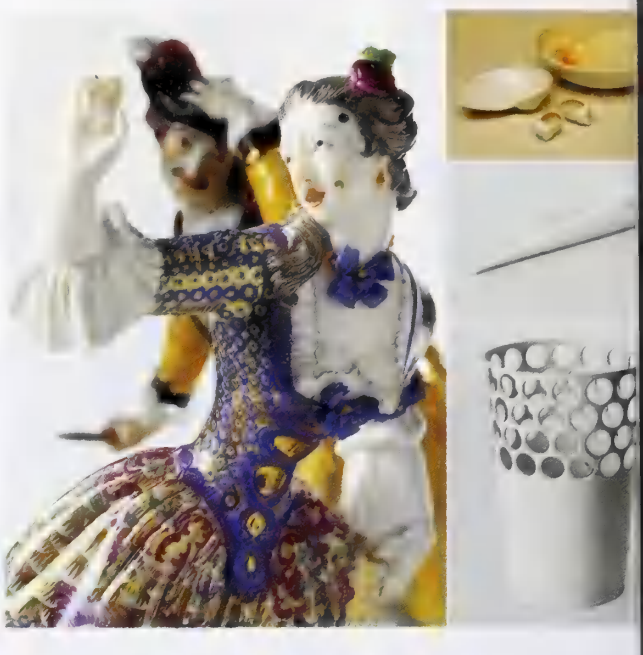


1. Pocket-size speakers from Audio Technica; at Zao, $95. Call 212-505-0500. 2. Panasonic's portable L-50 digital video disc player, $[illegible]. Call 800-211-PANA. 3. Mini DCR-PC100 digital camcorder from Sony, $2,100. Call 800-222-SONY. 4. The [illegible] from Bang & Olufsen, $275. Call 800-284-2264. 5. Aiwa's AM-HX30 minidisc player, $[illegible]. 6. PowerShot-S20 digital camera from Canon, $799. Call 800-OK-CANON. 7. Panasonic's [illegible] player, $150. Call 800-211-PANA. 8. Nokia's 8890 world phone operates more than 120 countries, $[illegible]. 9. Polaroid's i-zone pocket camera produces instant photo-stickers, $2[illegible]. Call 800-343-50[illegible]. 10. [illegible] downloads music from the Internet, $250. Call 800-336-1900.


your room.
what you want in it.
SUB-ZERO
Demand your catalog of the world's

SCHOOL FOR SCANDAL

In 1747, when the Porzellan-Manufaktur Nymphenburg was founded, porcelain was so valuable that it was known as "white gold." The factory is still going strong, and—surprisingly for one so committed to contemporary design—Murray Moss has prepared a show of Nymphenburg china called "White Gold: A Fragile Eccentricity." He is filling his Manhattan store with new and reproduction pieces, the focus being a dinner table holding a 28-foot-long ceramic scale model of the Gardens of Nymphenberg Palace, peopled with more than 50 figurines (right, $4,000–$32,000 each) designed by the rococo master Franz Anton Bustelli. Moss intends it to enlarge our notion of the functional: Originally these figures were arranged in little tableaux that conveyed the latest court gossip to dinner guests. Modern Nymphenburg objects include (far right, top to bottom) Ted Muehling's bowls, Konstantin Grcic's letter opener and candle holder. May 23–28. Call 212-226-2190. *Dan Hofstadter*





FRENCH OPEN

If the name Ligne Roset doesn't attract customers lookin modern home furnishings in Westport, Connecticut, then sleek paneled glass facade of the French manufacturer's store will. New York–based architect Stephen Alton cre the shop's clean look (left). "Ligne Roset's products are temporary and flexible," he explains. "Many pieces ca used for different functions. I designed the store in sim open spaces so that customers can see the larger conte how everything works together." The 4,000-square-foot s the company's ninth in the U.S., offers their full product l 180 Post Road East; 203-221-8499. *Danielle Fox*

TAKE IT OUTSIDE

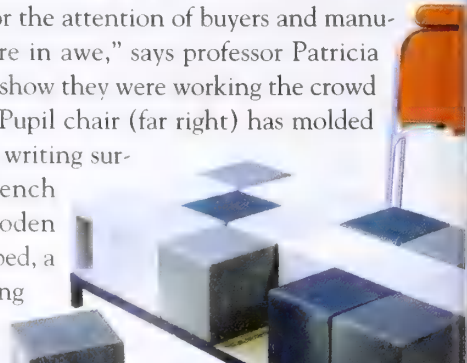
"I'm obsessive about outdoor furniture," admits John Danzer, whose company, Munder-Skiles, manufactures his historically inspired designs. Danzer directs "Reinventing the Garden Seat," a show at the New York School of Interior Design, which includes a steel replica of an 1808 chair (below, left) and his own Taconic chair (below, right). June 8–August 8. 212-472-1500. *Danielle Fox*



SITE VISIT Where do design professionals go to outfit their own offices? We know many who surf Design Within Reach's Web site, **www.dwr.com**, for stylish contemporary furniture by top-name designers.

CLASS ACTION

Ten students from the Art Center College of Design in Pasadena had their o books out last April at Milan's international furniture fair. The annual market, w careers—and fortunes—are made, attracts the best and brightest in the field, and young people had the chance to rub shoulders with the likes of Philippe Starck Ron Arad as their pieces competed for the attention of buyers and manufacturers. "The first day the kids were in awe," says professor Patricia Belton-Oliver. "But by the end of the show they were working the crowd like professionals." Monika Wahyu's Pupil chair (far right) has molded plastic arms that flip over to create a writing sur- face. Philip Godfrey Aja's FOSA bench (right), made of 18 upholstered wooden cubes, can be reconfigured into a day bed, a table, or free-ranging stools, proving that today form follows multi- [illegible] *Pittel*





sw1474 gem turquoise

sw1473 iced teal

sw1910 tennis white

sw1785 oslo blue

sw1789 camille blue

ink of it as cloud nine.

With a door that locks.

e's peace. There's quiet. And now there's a way to create them

our neighborhood Sherwin-Williams store 1-800-4-SHERWIN

k how. Ask now. Ask Sherwin-Williams



The Sherwin-Williams Company

www.sherwin-williams.com



Beatrice Wood's intriguingly titled *Suspicious Wife Plate*, 1952 (left) is one of more than 275 pieces of postwar art pottery in the Los Angeles County Museum of Art's exhibition "Color and Fire: Defining Moments in Studio Ceramics, 1950–2000." The survey, drawn from LACMA's own outstanding collection, includes an astonishingly wide range of forms, from traditional vessels to large-scale sculptures produced in the Americas, Europe, Scandinavia, Asia, and Australia; June 4–September 17. 323-857-6000.

EXHIBITIONS

New York, June 6–30 A group ravishing sunflower studies is a hig light of fine art photographer John M Hall's show of garden images at th Bradleston Gallery. Call 212-581-754

Los Angeles, June 17–September "Making a Prince's Museum: Drawin for the Late-18th-Century Redecor tion of the Villa Borghese" at the Get Research Institute explores archite Antonio Asprucci's exquisite decor tive renovation of this fabled Roma palace. Call 310-440-7300. **Washin ton, DC, June 17–September 24** Th Corcoran Gallery of Art pays tribute one of our best-known artists "Norman Rockwell: Pictures for th American People," a comprehensiv survey that includes all 322 of h covers for The Saturday Evening Po Call 202-639-1700.

In 1935 the WPA Federal Art Project, the first government-funded artists' program in America, was created. "Art in a Day's Work," at the Baltimore Museum of Art, features FAP prints such as Charles Turzak's *Work Relief*, c. 1935–36, right; June 11–September 24. 410-396-6300.



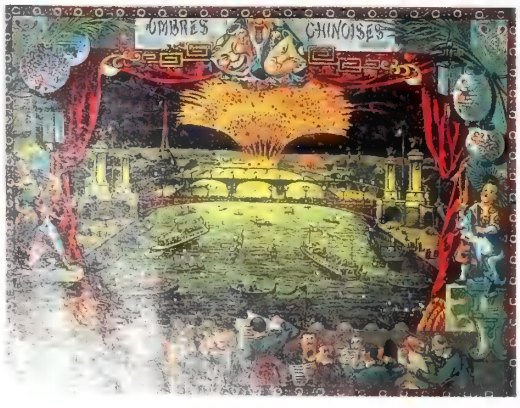


André Derain's *Portrait de Madame Paul Guillaume au grand chapeau*, c. 1929 (left), and 81 paintings by Cézanne, Matisse, and others comprise "From Renoir to Picasso: Masterpieces from the Musée de l'Orangerie" at the Montreal Museum of Fine Arts. The works, drawn from the Jean Walter and Paul Guillaume collection, are on a once-only world tour while the Paris museum undergoes major renovations; June 1–October 15. 514-285-1600. The only U.S. stop will be the Kimbell Art Museum, Fort Worth; November 12–February 25, 2001. 817-332-8451.



Sleek and sexy—the diver in the '5C poster, above, embodies the qualities which Bang & Olufsen's audio and vic components are famous. The Danish company's 75th birthday is celebrated "Vision & Legend"—an exhibition of their unfailingly stylish products— the Danish Design Center, a new building by architect Henning Larse near Copenhagen's Tivoli Gardens; June 15–September 17. www.beo.com

"Fireworks" at the Metropolitan Museum of Art, New York, depicts that ephemeral entertainment. Shown: the lithograph *Fireworks on the Seine during the Exposition Universelle, Paris, 1900*, seen in a toy theater [illegible] by Mauc[illegible]-Dorier; June 6–Septe[illegible] 212-57[illegible]





LE STYLE

ligne roset®

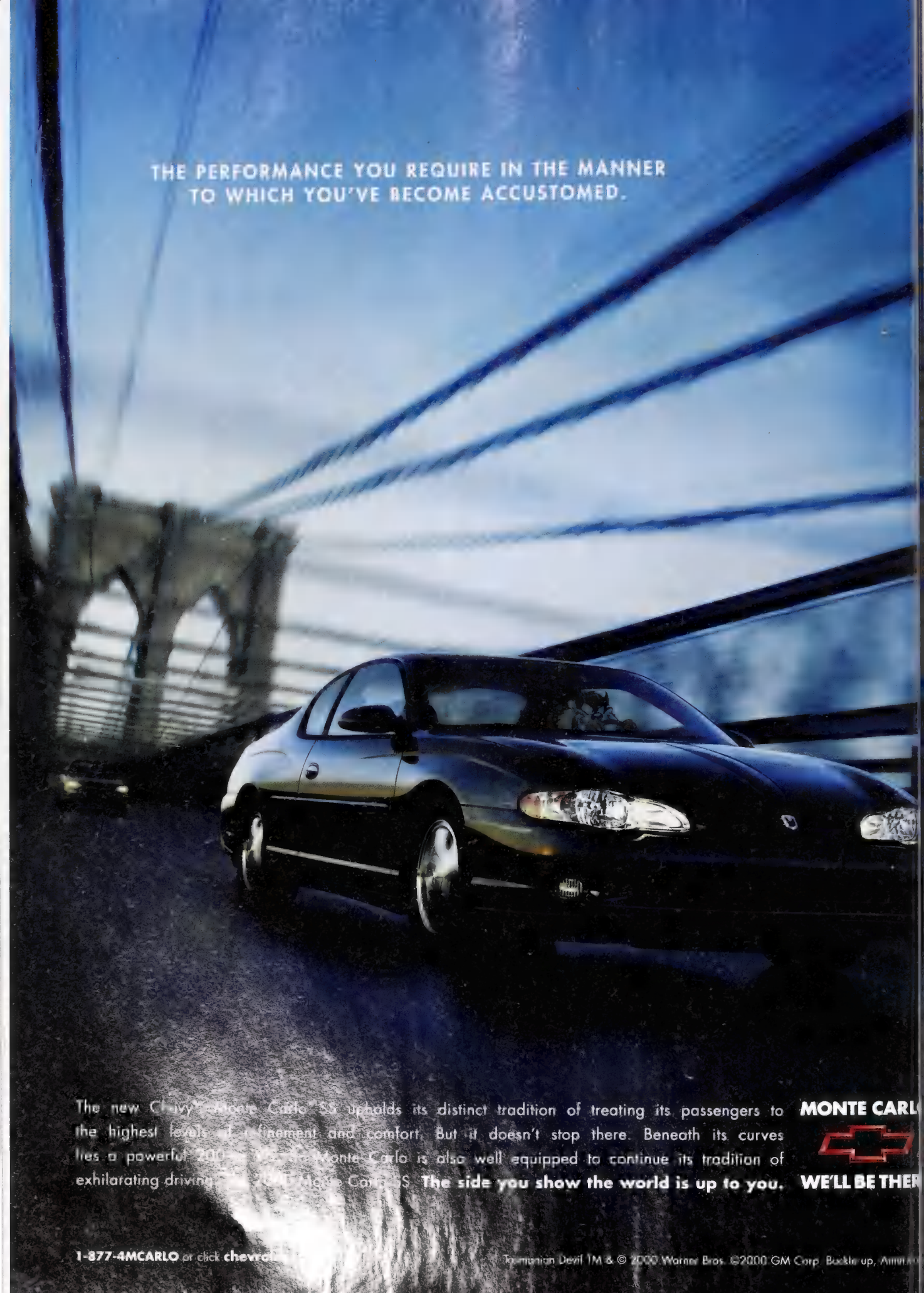
DE VIE.



E. Sofa collection designed by Didier Gomez. Distinctive, understated furniture beautifully crafted in France. Ligne Roset rsatile pieces created by top European designers. Visit one of our stores and experience the innovation and subtle luxury of set. Shown with the Nomade sectional, the Sassi vase collection designed by Annie Hieronimus.

ut more about Ligne Roset, please visit our website **http://www.ligne-roset-usa.com** or call **1-800-BY-ROSET** for your distributor or to order our current catalogue.

Boston, Chicago, Cincinnati, Denver, Des Moines, Detroit, Houston, Indianapolis, Los Angeles, Miami, Minneapolis, New Orleans, k, Philadelphia, Pittsburgh, Raleigh, Sacramento, St. Louis, San Francisco, San Juan PR, Seattle, Washington DC, Westport CT


THE PERFORMANCE YOU REQUIRE IN THE MANNER
TO WHICH YOU'VE BECOME ACCUSTOMED.
The new Chevy Monte Carlo SS upholds its distinct tradition of treating its passengers to the highest levels of refinement and comfort. But it doesn't stop there. Beneath its curves lies a powerful 200
Monte Carlo is also well equipped to continue its tradition of exhilarating driving
Monte Carlo SS. The side you show the world is up to you.
MONTE CARL
WE'LL BE THER
1-877-4MCARLO or click chevro
Tasmanian Devil TM & © 2000 Warner Bros. ©2000 GM Corp. Buckle up, Amer

Giants of Design

Interior Design
ALBERT HADLEY

Architecture
ROBERT VENTURI
& DENISE SCOTT BROWN

Historic Preservation
RICHARD JENRETTE

Product Design
MICHAEL GRAVES

Creative Retailing
MURRAY MOSS

Fine Arts
AGNES GUND

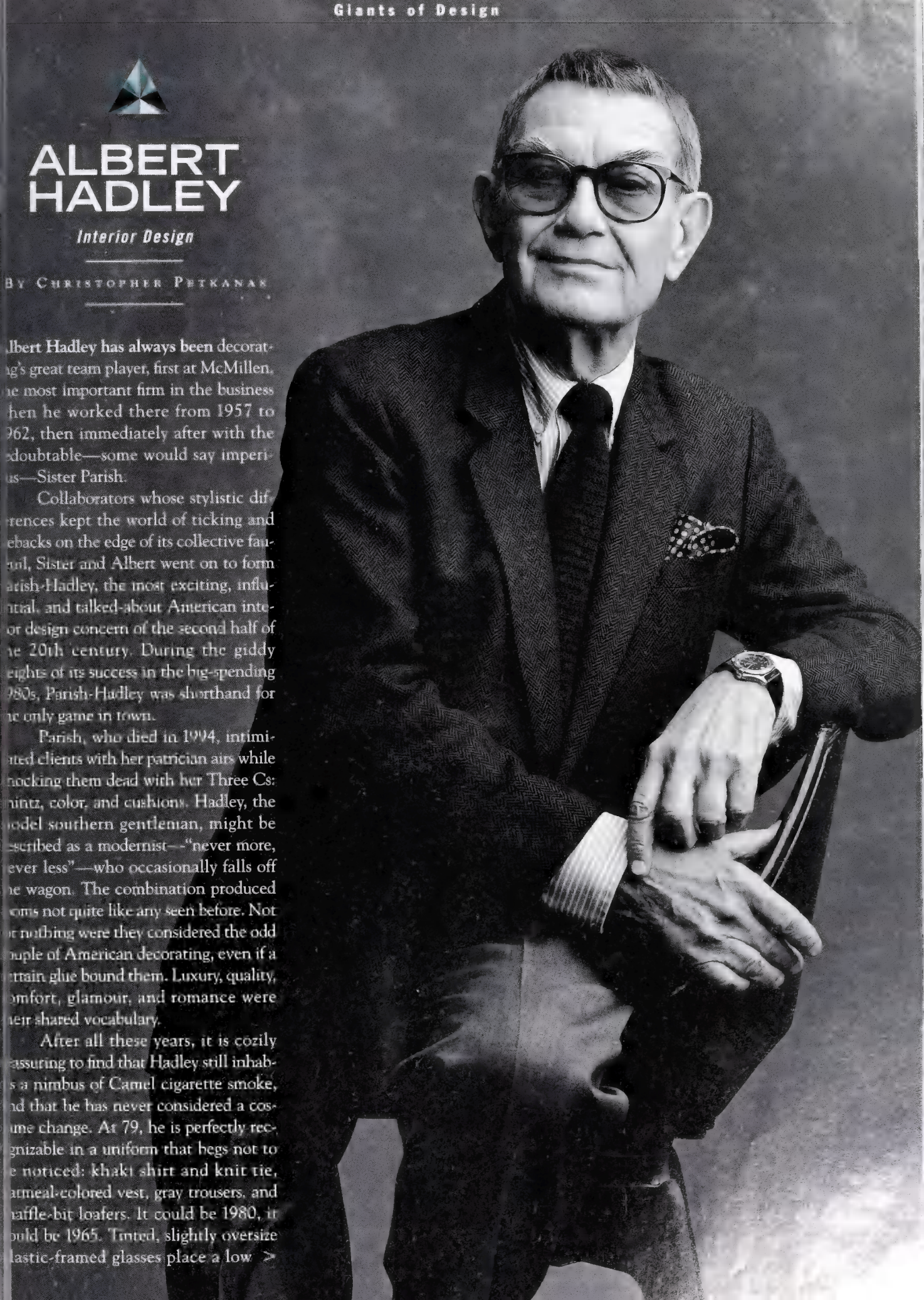


This year House Beautiful is launching a new awards program called Giants of Design. We've established it to honor creative leaders who have made a significant difference in the worlds we cover—those of art and architecture, interior design and decoration, historic preservation, product design, and innovative retailing. The seven people chosen have made remarkable contributions to the way we live, and the portfolio that follows is intended not only to honor them, but also to provide House Beautiful readers with intimate portraits of them and their life's work.

PORTRAITS BY TIMOTHY GREENFIELD-SANDERS

PRODUCED BY CAROLYN SOLLIS


SCHUMACHER®
FABRICS, TRIMMINGS, WALLPAPER AND FINE THINGS. FOR AN INTERIOR DESIGNER IN YOUR AREA CALL 1 800 332



ALBERT HADLEY

Interior Design

BY CHRISTOPHER PETKANAS

lbert Hadley has always been decorat-
g's great team player, first at McMillen,
ie most important firm in the business
hen he worked there from 1957 to
962, then immediately after with the
doubtable—some would say imperi-
us—Sister Parish.

Collaborators whose stylistic dif-
rences kept the world of ticking and
ebacks on the edge of its collective fau-
uil, Sister and Albert went on to form
arish-Hadley, the most exciting, influ-
ntial, and talked-about American inte-
or design concern of the second half of
ie 20th century. During the giddy
eights of its success in the big-spending
980s, Parish-Hadley was shorthand for
ie only game in town.

Parish, who died in 1994, intimi-
ated clients with her patrician airs while
hocking them dead with her Three Cs:
hintz, color, and cushions. Hadley, the
odel southern gentleman, might be
escribed as a modernist—"never more,
ever less"—who occasionally falls off
ie wagon. The combination produced
oms not quite like any seen before. Not
t nothing were they considered the odd
ouple of American decorating, even if a
rtain glue bound them. Luxury, quality,
omfort, glamour, and romance were
eir shared vocabulary.

After all these years, it is cozily
assuring to find that Hadley still inhab-
s a nimbus of Camel cigarette smoke,
nd that he has never considered a cos-
ume change. At 79, he is perfectly rec-
gnizable in a uniform that begs not to
e noticed: khaki shirt and knit tie,
atmeal-colored vest, gray trousers, and
affle-bit loafers. It could be 1980, it
ould be 1965. Tinted, slightly oversize
lastic-framed glasses place a low >

"It's one thing to be eccentric—and most eccentrics tend to be rathe well-educated people—and quite another to be a faddist"

barrier, but a barrier nevertheless, between him and his visitor.

Hadley resists the idea that his oeuvre has a "look," but certain elements are as dependable as those loafers: wildly painted and stained floors, hooked "zebra" rugs, silver-leaf Chinese tea paper as a ceiling covering, and elaborate surface finishes, like aubergine walls sanded and varnished to a reflective sheen. His landmark *sang-de-boeuf* library for Brooke Astor on Park Avenue, completed in the late seventies, was the decorating shot heard round the world. Narrow wooden panels framing towering banks of bookshelves were treated to numerous coats of lacquerlike enamel, each rubbed with a fine pumice stone, then mottle-glazed and polished (and polished and polished). As Hadley has often explained since, the solid brass trim edging the shelves and panels was "molded and fitted like jewelry by an ironmonger."

If the Astor library is a success, he says, it is because it stands the test of suitability: "A room must be right for its time, its place, and for the people who use it. It all boils down to discipline, no matter what atmosphere you're trying to create. Nothing good has ever been done without it."

At Parish-Hadley, which functioned as a sort of exclusive graduate school supplying the uppermost reaches of the decorating industry, Hadley taught his charges discipline through example. The company's alumni include Mark Hampton, Mariette Himes Gomez, William Hodgins, David Easton, Kevin McNamara, Brian McCarthy, Bunny Williams, Keith Irvine, David Kleinberg, and Brian Murphy.

"Albert Hadley has his own special blend of magic sparkle dust," says Gomez, "and he dispenses it like Peter Pan. With one sprinkle he creates simple beauty, amusement, architecture, charm, perfection, and surprise."

Hodgins also cites Had[illegible] to quietly astonish. "It was in one of the early showhouses, and e one was doing very typical done-up N York sitting rooms—you know, lots of upholstery and lamps and fringes and things. Albert's room had white rough-textured walls, a wonderful little stone fireplace, straw matting, a French settee in a brilliant pink-and-vermilion woven cotton from Herman Miller, a small tea table, a plant, and not a whole lot more. Airy and contemporary, it was just so delightfully fresh—and unlike what anyone else was doing."

"Years from now," notes Williams, "people are going to look back with amazement at this incredible man who, because he studied every kind of design there is, was able to work in any idiom—Victorian, Georgian, modern, you name it. Most decorators find their niche and stick with it, but not Albert, who also taught me that you can be successful and admired and still be modest."

A modest set-up is what Hadley purposely sought for the new company he formed this year after shuttering Parish-Hadley in 1999. He is still occupied coaxing a rather small two-room apartment on Manhattan's East 64th Street into an office. The only objects on a humble but chic folding table in unfinished wood—pure Hadleyana—are a round black-and-red lacquer tray, a beaker of daffodils arranged in a florist's swirl, and a stack of fax cover sheets. In type not nearly equal to the event, the sheets announce: ALBERT HADLEY, INC.

"The people who wish me to work for them depend on me, and I've reached the point where I feel I might as well be in control," Hadley explains simply. "I had not been in control for the last twenty years. Sis and I employed and encouraged young designers to work intimately with clients who sought the firm's services. My role became more editorial. I always had the last word, but it was not like running a job from beginning to end, which I came to miss. It was a question of doing things duet rather than solo. I'm not sure how good I am at solo, but I'll try to sing as loudly as I can."

Hadley wanted the last word on [illegible]-of-home issues even as a boy, [illegible] objected futilely to the fact that the driveway of his family's ho led to the back door rather than to front. He grew up in and arou Nashville in comfortable though by means luxurious surroundings, his fat the owner of a farm implements buggy company. The first clue t Hadley might pursue a career in the d orative arts was a high school sum job as a salesman at Bradford's, a lead Nashville furniture store at the ti After graduating, he studied art design at Peabody College, also Nashville, then worked for local dec tor A. Herbert Rodgers, the best in South when Hadley was coming of The 861st Aviation Engineer Battal took him to London for the war, when it was over he braved New Y City rather than returning to Tenne After completing the three-year p gram at Parsons School of Desi Hadley stayed on to teach, leaving 1954 to set up on his own, modestly, decorator. Until 1957, the year he joi McMillen, he ran his business out small studio apartment on East 5 Street. So it turns out that Hadley had some solo experience after all.

Measured in decorating years, gap between solo gigs is an eternity. little as twenty years ago we would m presentations to clients and if they s no we'd propose something else and t would be that. Now you have to sh them everything that's out there—an mean everything."

Nothing in Hadley's early d prepared him for the kind of stagy, ov the-top decoration so prevalent tod "Too much of what passes for design n is theater," he says. "It's one thing to eccentric—and by the way, m eccentrics tend to be rather we educated people—and quite another be a faddist, by which I mean someo who tries to conjure a totally foreign a thetic in a misplaced environment, lik farmhouse mood in a modern glass bui ing." Hadley points admiringly to t fashion designer Mary McFadden someone who succeeded with provo tive Oriental elements in her ho

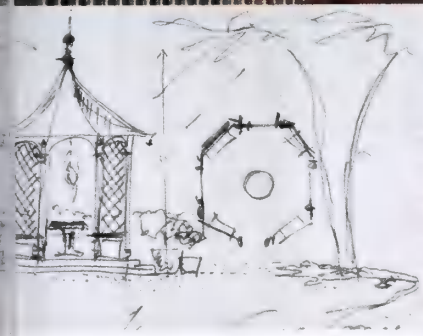
ıse she was absolutely sensitive to
e and when she was living. "She
forgot she was in New York," he
"and she never forgot it was the
een-seventies."

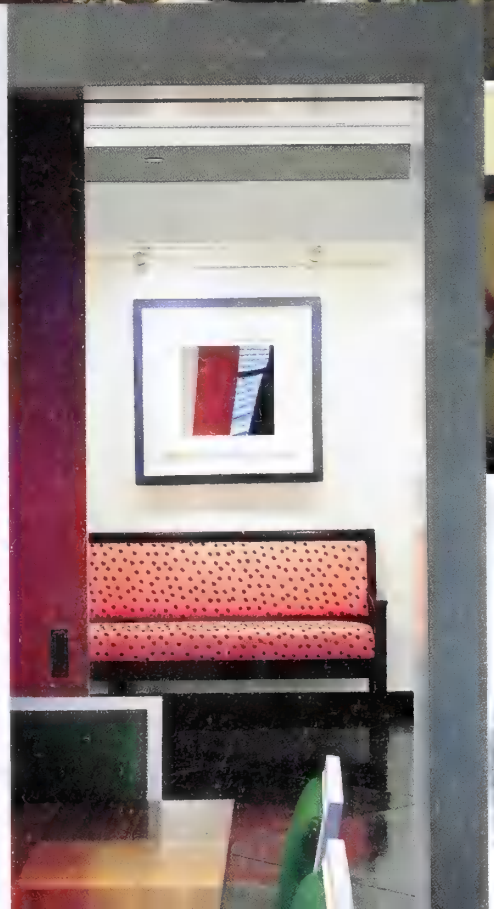
Hadley also would not mind if
ıers were a little less intent on hav-
good time: "Just because a scheme's
y and off-the-wall they think it's FUN, in big letters, when in fact their very determination to be zany renders the results lifeless. What's missing is restraint and knowledge. What's missing is the Zen of seeing." If connoisseurship among today's decorating young is too much to hope for, Hadley would settle for them taking a few history lessons: "There's so little awareness of the last half of the 20th century. And without a foundation the house will crumble."

None of this should be mistaken for nostalgia, however, for nothing engages Hadley more than the genuinely new. "My experiences are the basis of who I am as a decorator," he reflects. "But while you can build on the past you can never really return to it." ■

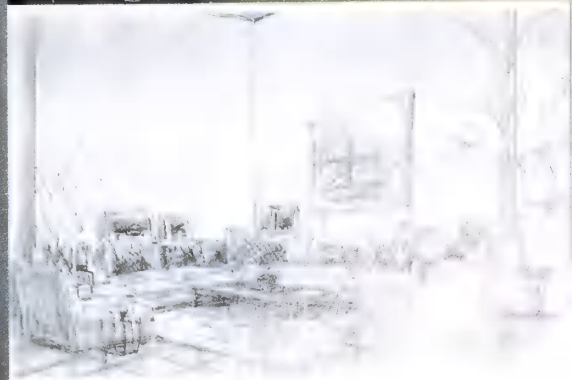




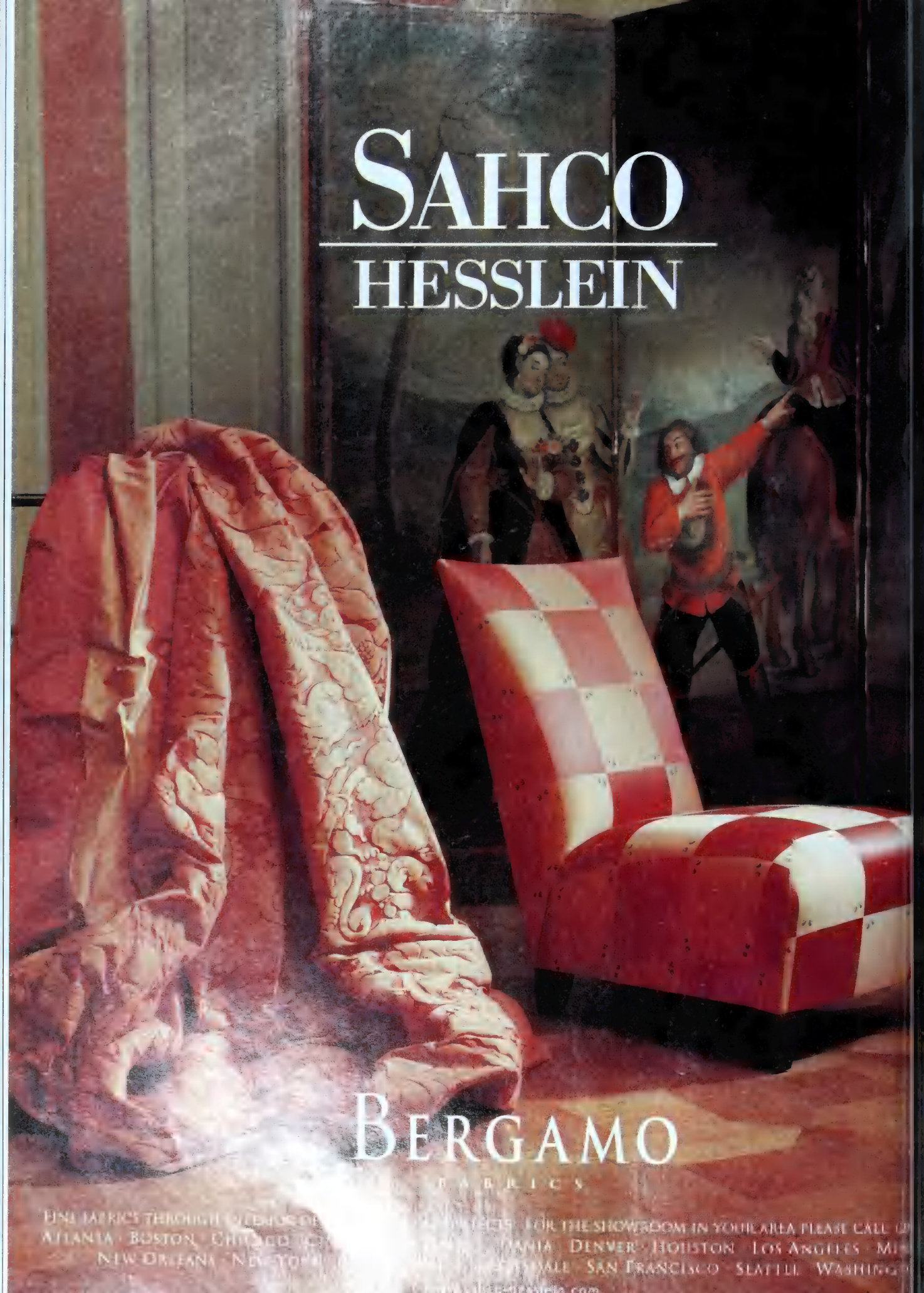








wise from above: Albert Hadley's ing sketch for a gazebo. The ıer's Southport, Connecticut, ıt—which he sold earlier this year. 82 Hadley reworked the landmark n Rockefeller apartment on Avenue; chairs with lithe giltwood are by Jean-Michel Frank. h-Hadley's collection for Baker ture is based on '30s, '40s, and ıssical designs. Sketch for a ıattan apartment. Hadley ıched Parish-Hadley in 1998 in ffices; the gallery with a settee in d-screened cotton by D.D. Tillet.


SAHCO
HESSLEIN
BERGAMO
FABRICS

ROBERT VENTURI & DENISE SCOTT BROWN

Architecture

By Martin Filler



Every Sunday morning, when most other Americans are reading the papers or getting ready for church, architects Robert Venturi and Denise Scott Brown are hard at work. Though their 50-person office—in an old industrial loft building in the blue-collar Manayunk section of Philadelphia—is just a short drive from their dazzlingly decorated 1909 Art Nouveau mansion in a suburban section of the city, they see much more of their drawing boards than their drawing room. But the husband-and-wife partners are not hopeless obsessives, Venturi insists with a laugh: "On Christmas, we only worked half a day."

After four decades of pushing the outer boundaries of their profession, the 74-year-old Venturi and 68-year-old Scott Brown still design with the youthful vigor and brash confidence of architects half their age. Once radicals—soft-spoken, [illegible]

"We use history for comparisons to understand the present," says Venturi. "We learn from gas stations as well as from Borromini"

professorial—first found international fame in the 1960s with their provocative pronouncements ("Less is a bore") and even more audacious actions. Who else at that time dared put a pitched roof on a house, or assert that a casino could be just as interesting as a cathedral?

Though Venturi and Scott Brown's buildings have been widely copied, their peerless originals continue to startle. The vividly patterned exteriors that have become their trademark—from floral-print enamel-paneled superstores to diapered-brick college halls—refute the notion that architecture is the dullest of the arts. Given their flair for showmanship and unabashed sense of fun, it's no surprise that the Walt Disney Company has given them several commissions. But they also command the confidence of the cultural and educational establishment, which understands the intelligence and seriousness behind the partners' often playful approach.

Among Venturi and Scott Brown's many projects for the arts, the majestic Sainsbury Wing at the National Gallery in London, which opened in 1991, has been hailed as one of the most successful museum additions in recent years. Their long list of university clients—which includes Dartmouth, Michigan, Penn State, Princeton, UCLA, and Yale—has made them leaders in campus planning and design. One such work, completed in 1996, sums up the high-low nature of their outlook: They restored Memorial Hall, a glorious Victorian Gothic pile at Harvard, with meticulous historical accuracy from the ground up. In the basement, however, they let loose with a modern student commons, complete with a zingy electronic frieze, reflecting their belief that present-day architecture must incorporate new technological media of the Information Age.

This learned pair's writings on architecture and urban planning have probably been the most influential of the postwar period. *Complexity and Contradiction in Architecture*, Venturi's self-described "gentle manifesto" of [illegible] convinced a new generation that there had to be something better than the bland anonymity of the late International Style, and asserted that answers could be found in places as different as Italian Baroque churches and our own American hometowns. As he memorably wrote, "Main Street is almost all right."

Six years later, in the even more controversial *Learning from Las Vegas*, Venturi, Scott Brown, and Steven Izenour scrutinized the Strip and Glitter Gulch with all the seriousness of archaeologists. To the shock of many, they proposed the gambling mecca as a model for contemporary architecture and urbanism. Considered outrageous at the time, that study has become a classic. According to Venturi, "Just as in the early twentieth century some Europeans said that American factory buildings were valid and beautiful, we said that the American commercial vernacular is relevant—its signage, its roadside iconography made to be seen from a moving car, its bold scale to connect with the hype sensibility of our time."

Venturi and Scott Brown hate to be called postmodernists, and rightly so. "We use history for analogies and comparisons to understand the present," he explains. "That was totally misunderstood in postmodernism, where it was assumed that you use history in order to copy it." If there has to be a label at all, Scott Brown suggests that they be called Pop architects. In fact, the couple's work often draws on the same popular-culture imagery appropriated so powerfully by their artist contemporaries Andy Warhol, Roy Lichtenstein, and Jasper Johns.

Though they have designed few houses lately because of all their institutional work, Venturi and Scott Brown remain indelibly linked to the residential sphere. Four years after they began working together in 1960, Venturi's design for his mother's house in Chestnut Hill, Pennsylvania, set off shock waves with its pitched roof and applied [illegible], anathema in the heyday of the flat modernist roof and unadorned facade. "I brought back the idea of the pediment, which is the symbolic image of a house," Venturi recalls. "I was not ashamed to make the house refer to the long tradition of the building as shelter with a roof that slopes for the rain to drain off. I also used a stripe of ornament on the front of that house—which felt absolutely immoral and horrible with myself. But, I thought, this is right. I just have to do it. And now, of course, I see thousands of stripes everywhere I look." Unlike many other successful architects who give up doing houses as soon as they get big public jobs, Venturi and Scott Brown would accept a commission from the right client. "We love it," says Scott Brown. "Designing a house is a personal odyssey, and a vehicle for huge growth. But it would help to be someone who'd be really social, a patico, whom we could have fun with and where there'd be joint nurturing. Also, they'd have to have no pressing deadlines. And it would be very expensive."

Certainly no avant-garde architects today are more thoroughly versed in the decorative arts—both the historical and contemporary practice—than Venturi and Scott Brown. They have designed china and silver for Swid Powell, metalware for Alessi, rugs for V'Soske, and fabrics for Designtex. Those products, unfailingly exuberant and alive with the busy patterns and vibrant colors that make most other architects blanch, are every bit as challenging as the couple's architecture. The laminated-wood furniture they created for Knoll in 1979—it looks like cartoon cutouts of Queen Anne, Empire, and other historical styles—has begun to fetch high auction prices. One of the Knoll Art Nouveau chairs, which did not go into general production, recently sold for $15,000.

"I've always been fascinated by furniture," says the Philadelphia-born Venturi. "From the time I was a little boy I could always tell within ten years what

air in the English tradition was
e." Though Scott Brown was
ght up in an International Style
e in Johannesburg, South Africa,
too, has long appreciated a wide
ty of historical modes. After their
iage in 1967, the couple, who have
grown son, began to assemble a
rb collection of furniture and deco-
e objects that continues to instruct
n. In their house, with densely sten-
l, richly hued walls they designed
nselves, 18th-century Chippendale
ists happily with American Arts









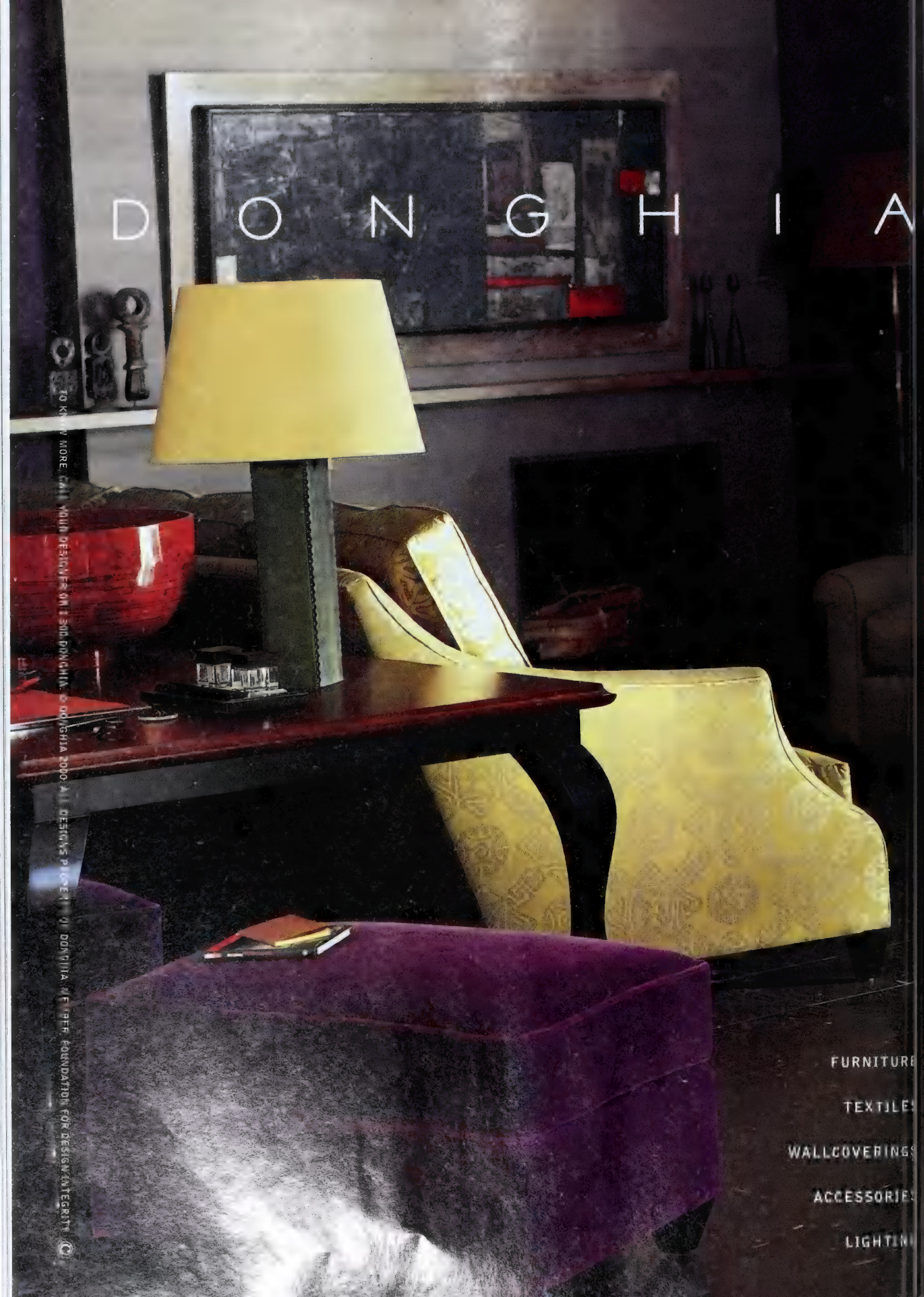


Crafts, Joe Colombo plastic with
ny glass, dime-store china with
ol silkscreens. The result is not so
h eclectic as electric, and the
cratic mix reveals much about the
rs' keen social awareness.

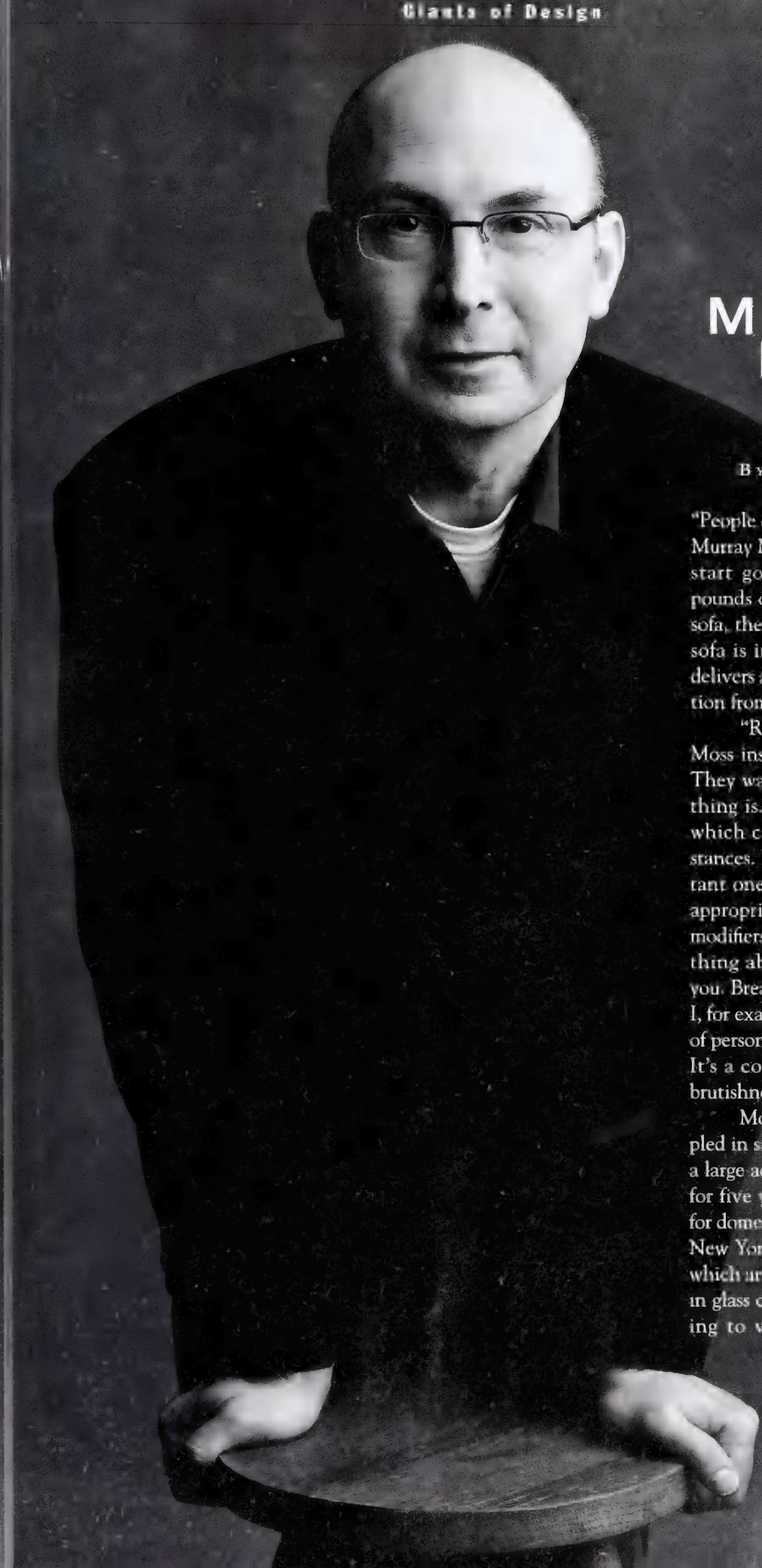
"Every architect's house in some
s a lab," explains Scott Brown. "In
y cases, an architect builds a new
e or takes an old one and guts it.
lab was to teach ourselves about
rn and mixtures of colors. What
o is very different from a set of
l colors with a sculptural accent
. The way a chair sits in a room is
he way a building sits in the city.
l analyze how it answers to forces
the outside and within itself—as
as the need to support your bot-
All these different mixed media
ke seeing the multiple layers in a
nunity, and we connect them to
nterest in multiculturalism and
ism. We love furniture because it's
st sculpture, it's a thing that's used
ople."

Despite their panoramic sources of
ration, there's no doubt that Ven-
turi and Scott Brown's greatest influences are each other. "You must learn from the past and from your environment," says Venturi. "Denise and I are never bored when we travel, even when we take the train between New York and Philadelphia. We look out the window and see beautiful old churches from earlier prosperous blue-collar neighborhoods, great generic industrial loft buildings, very beautiful billboards that enliven the landscape. We learn from gas stations as well as from Borromini and Chartres." ■

By Venturi and Scott Brown, clockwise from top: Vanna Venturi house, Chestnut Hill, Pennsylvania, 1961–64; Sainsbury Wing, National Gallery, London, 1986–91; Mielparque Nikko Kirifuri Resort, Nikko, Japan, 1992–97; chez Venturi, Philadelphia; Coxe-Hayden house and studio, Block Island, 1979–80.



TO KNOW MORE, CALL YOUR DESIGNER OR 1.800.DONGHIA. DONGHIA 2000. ALL DESIGNS PROTECTED BY DONGHIA, INC'S REG. FOUNDATION FOR DESIGN INTEGRITY ©



MURRAY MOSS

Creative Retailing

By Dan Hofstadter

"People come in here all the time," says Murray Moss, with a wistful smile, "and start going like this." He raps and pounds on a leather-and-stainless-steel sofa, then tries to wrench it apart. The sofa is impassive, unimpressed. Moss delivers a vicious right jab. Still no reaction from the sofa.

"Really, this is what people do," Moss insists. "And it's understandable. They want to know how strong something is. If it's good, it won't break—which could be true in some circumstances. But there are also cases, important ones, in which fragility might be appropriate. Objects can be behavior-modifiers. Delicate glassware says something about what drinking means to you. Breakable things make you careful. I, for example, would like to be the kind of person who can coexist with fragility. It's a coexistence that purges you of brutishness."

Moss's store, Moss, which quadrupled in size last fall with the addition of a large adjacent space, called More, has for five years been a required stopover for domestic-design enthusiasts prowling New York's SoHo. Its unique layout, in which articles are displayed sequentially, in glass cases or on plinths, and according to visual theme rather than >

"Objects can be behavior-modifiers. Breakable things make you careful. I, for example, would like to be the kind of person who can coexist with fragility. It's a coexistence that purges you of brutishness"

function, has been widely noticed. The assortment changes from day to day: Items are often arranged in theatrical playlets by color or material or some humorous relation to gravity, reminding you now of a design museum, now of a natural-history diorama, now of a Surrealist stage-set or a Joseph Cornell box. Though at first glance it all might seem eccentric or affected, Moss's fans have come to understand that he is one of the few people around who has radically reconceived the nature of retail.

Murray Moss is 50 this year. With a moon-shaped face and a ready smile, he has an articulate explanation for everything he does. He will tell you that he started out as an actor and then went into the fashion business before turning to the world of furniture and design; you can see for yourself that the former actor and the fashion designer are still quietly present in the store, making sure that it also functions as a sort of theater and a temple of vogue.

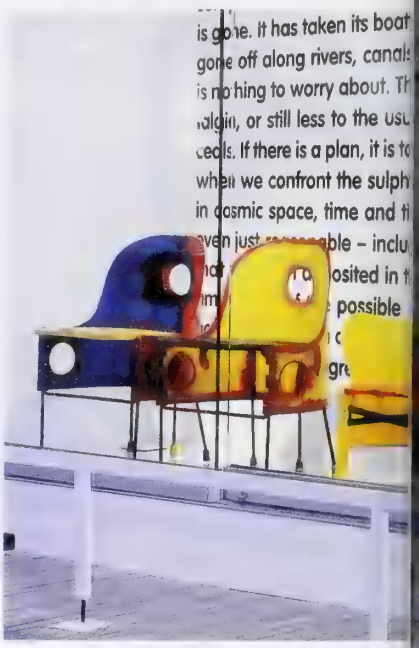
Moss often refers to his place as a "cartoon museum," but in some ways it is more congenial than a museum. Museums nowadays like to throw themed shows that arrange art objects according to bossy intellectual conceits, as though viewers could not be trusted to make connections on their own. Moss's store is the opposite. It's a commercial version of one of those old-fashioned art collections that represent one person's interests, whimsies, and perceptions. "All this is totally subjective," he says. "There's no pretense at objectivity here. This is not 'the only stuff.' This is not 'the right stuff.' It's just my personal experience of design at the moment. My hope is that the more specific I become, the more people will say, 'Okay, here's what *I* have to say about that.'"

It is hard to describe Moss's peculiar dexterity at choreographing domestic articles according to little cultural scripts, mute mini-dramas of sh[illegible] and texture. But occasionally som[illegible] comes along and designs a set of something-or-other that does the job all by itself. You can see why Moss would love Michael Schneider's boxed four-piece cutlery set for the German group Mono. The quartet, called "Tools," redefines tableware in terms of its most primitive functions, that of holding and cutting meat. There is something distinctly Neanderthal about these Stone Age shapes, about their celebration of grip and edge, yet at the same time their sensuous Brancusian curves and immaculate stainless-steel surfaces propel you into a world of futuristic perfection. They tell of progressive refinement, of the elemental becoming elegant.

Though a lot of Moss's inventory lines up pretty neatly with "advanced" taste in contemporary design, taste does not interest him as such. "When people say, 'This is in good taste,' I don't feel complimented," he confesses. He believes there is too much involved in our interplay with housewares for us to imagine that taste has a static, governing role. "You're fond of a certain chair, but in five months you see it differently—maybe it didn't change, but *you* did. You might have to find new surroundings for it, or just throw it away. And it's perfectly okay to discard it, just as you sometimes have to leave people. We should get over the idea that objects are there to serve us. They aren't, necessarily. They have a dialogue with us."

Moss stalked modern design for four years before opening his store, haunting factories and trade fairs, taking notes, poring through catalogues. "Over in Italy," he says, "I realized that people like Achille Castiglioni and Vico Magistretti and Ettore Sottsass had used design to come out of the tragedy of the Second World War. They'd used design to describe the shortest distance between a problem and a solution, and naturally the public said 'Bravo!' But the designers of the next generation—Enzo Mari, Gaetano Pesce, and others—those people began to feel that things w[illegible] better now, that they could afford to t[illegible] about the problems, to wallow in t[illegible] interest of the problems." One might [illegible] that this "wallowing," this fascinat[illegible] with design conundrums in themselv[illegible] virtually defines Moss's own activity[illegible] the world's most cerebral retailer.

A clue to Moss's mind-set ri[illegible] now is his preoccupation with the deg[illegible] of similarity between things produced [illegible] series. We tend to think of domes[illegible]



objects as being either near-perf[illegible] clones, like mass-produced frying pans [illegible] distinct individuals, like one-off cerat[illegible] pieces, but in fact the range is subt[illegible] more elusive. Designers have beco[illegible] interested in a form of manufacturing [illegible] which the process of production rema[illegible] identical but each piece is visua[illegible] unique. An example of this "rand[illegible] series production" is the sort of lar[illegible] particle chipboard where every pa[illegible] looks different. When Moss offers a pi[illegible] like Massimo Morozzi's "mini-cabin[illegible] system, which features this attract[illegible] material as an outer surface, he is try[illegible] to tease his audience into rethink[illegible] their conception of production valu[illegible]

Other examples are Hella J[illegible] gerius's evocative jarlike pots, fr[illegible]

og, which are mold-made yet never
e the same, and Zoë Hope's woven
hangings, which use the natural
ations of skeleton leaves to make the
ıe point. In championing these
ects Moss seems to be ruminating on
eral puzzling issues. When is exact
etition appropriate in objects? How,
ur homes, can we mediate between
randomness of nature and the exac-
de of the machine? To what degree
ıe notion of "tolerances"—accept-
e variations in the size or shape of
s-produced articles—a metaphor for
attempt to find a livable place in the
ıstrial world?

Moss sees objects as being defined
ontext, as colors are, or as musical











nows about, or ever will know... BU
e plan certainly is not to give way to
usand golden ages that every tomb
at the murderous black holes that em
n, to slip between them and to aba
achieved, certain, perhaps true or re
a book – and then to imagine every
mong any of the possible accidents
o imagine the Solution, the Solution
gure be
else b

es. Things, he feels, tend to become
t by themselves; they need to be pre-
ed in the company of other, carefully
sen objects with which they are in
monic relation. You sense that he
ıld not show G.P. Benedini's cast-
ble powder-and-resin bathtub, a cur-
t star at Moss, in an assortment of
ıry bathroom fixtures, because luxury
ot the main idea here—shape is. This
ot so much a tub as a spoon: it cra-
the body like a water-lily, re-creat-
the dreamy aquatic loafing of the
ient pagan bath. In the end Moss is
ing not objects but ideas, and he
ts (with apparent reason) that people
get excited by those ideas will
ner or later buy their realizations in
ble or wood or steel. ■

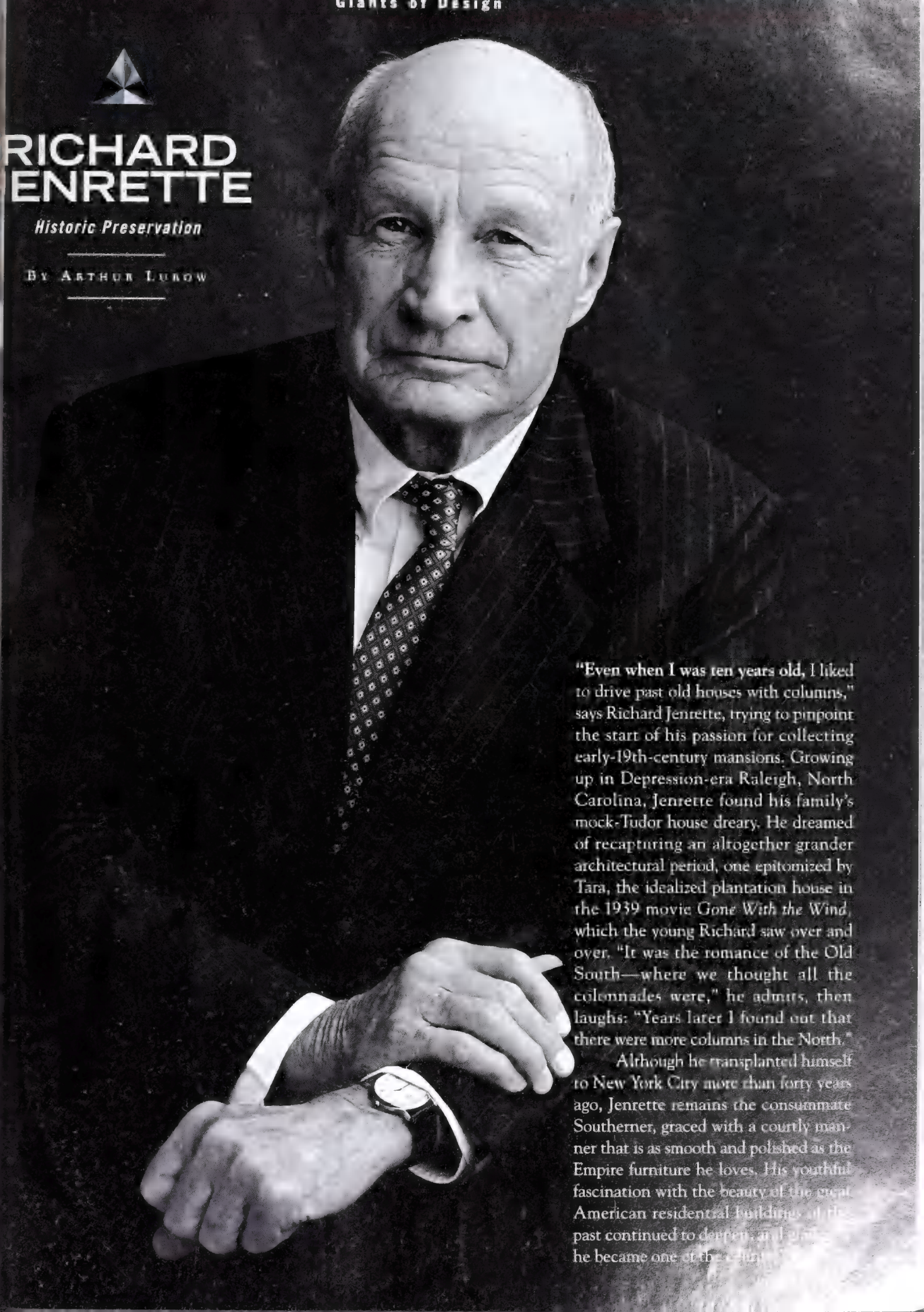
At Moss, left to right from top: Brightly lit vitrine includes Gaetano Pesce's resin vase. Colored resin chairs by Gaetano Pesce in front of text by Ettore Sottsass. A tableau of kitchen containers and utensils. "High Frame" chair by Alberto Meda before Monica Armani's "Progetto 1" desk. Massimo Morozzi's leather sofa for Erba has straw cushions, and Zoë Hope's hangings incorporate real



ARCHETYPE FOR McGUIRE DESIGNED BY MICHAEL VANDERBYL

FOR A 100-PAGE POR[illegible] CALL 1.800.662.4847 OR WRITE TO McGUIRE FURNITURE COM
HB6-00N, 151 VERMONT[illegible] FRANCISCO, CA 94103. THROUGH THE TRADE OR SELECT RETA
SAN FRANCISCO NEW YORK LOS A[illegible] WASHINGTON, D.C. SEATTLE LAGUNA NIGUEL HOUSTON BOSTON AT
SCOTTSDALE DALLAS PORTLAND [illegible] PHILADELPHIA CLEVELAND HIGH POINT TORONTO TROY ST.

[illegible]EURNITURE.COM



RICHARD JENRETTE

Historic Preservation

By Arthur Lubow

"Even when I was ten years old, I liked to drive past old houses with columns," says Richard Jenrette, trying to pinpoint the start of his passion for collecting early-19th-century mansions. Growing up in Depression-era Raleigh, North Carolina, Jenrette found his family's mock-Tudor house dreary. He dreamed of recapturing an altogether grander architectural period, one epitomized by Tara, the idealized plantation house in the 1939 movie *Gone With the Wind*, which the young Richard saw over and over. "It was the romance of the Old South—where we thought all the colonnades were," he admits, then laughs: "Years later I found out that there were more columns in the North."

Although he transplanted himself to New York City more than forty years ago, Jenrette remains the consummate Southerner, graced with a courtly manner that is as smooth and polished as the Empire furniture he loves. His youthful fascination with the beauty of the great American residential buildings of the past continued to deepen, and [illegible] he became one of the [illegible]

"My mission seems to be to rescue something rather than start a new thing. I got into preservation because I hate to see beautiful houses run down. I like to fix things up"

active and distinguished preservationists. In a handsome new book, *Adventures with Old Houses*, Jenrette, who is now 71, describes how he came to acquire six of the most beautiful historic houses in this hemisphere and, through painstaking effort—and very considerable expense—to bring them back to their original splendor.

By 1968, when he purchased his first old property—the Roper House, an 1838 Greek Revival mansion with a soaring double-story Ionic colonnade in Charleston, South Carolina—for $100,000, Jenrette was in a financial position to fund such an expensive hobby. In 1960 he had cofounded the investment banking and securities firm of Donaldson, Lufkin & Jenrette, which grew into one of the decade's red-hot Wall Street money engines. But perhaps more tellingly, in 1990 Jenrette became chief executive officer of the Equitable Life Assurance Society, a venerable company that had fallen on hard times. "I found rescuing Equitable was for me more of a kick than building DLJ from scratch," says Jenrette, who retired three years ago. "My mission seems to be to rescue something rather than start a new thing. I got into preservation because I hate to see beautiful houses run down. I like to fix things up."

It was the somewhat fortuitous acquisition of the Roper House that initially drew Jenrette into the historic preservation movement. Visiting friends in Charleston, he remarked (rather indelicately, since he was a guest in their very handsome antebellum home) that his favorite house in town was a Greek Revival mansion overlooking the harbor. They told him it might be for sale, which it was, and he bought it as a weekend getaway. Spending time in the southern city led him to become deeply involved with the restoration of its sadly dilapidated [illegible] historic district—principally the acquisition and rebuilding of an [illegible] Jenrette reconstructed in [illegible] Hotel, and that was a turning point in Charleston becoming the city it is today," says the director of Sotheby's Institute of Art, Thomas Savage, who for many years worked for the Historic Charleston Foundation. "He knew that the town needed a luxury hotel, but the Mills House was not merely an investment, it was a valentine to a city he had grown to love."

But it was another mansion, a neo-Palladian masterpiece on the Hudson River, that set Jenrette irrevocably on the path of multiple-house acquisition and restoration. One fall afternoon in 1969, while engaged in planning a thoroughly contemporary glass-cube weekend retreat overlooking the Delaware River in New Jersey, he took a tour of the Hudson Valley. Quite by chance he saw Edgewater, a circa 1820 villa, which was then owned by the writer Gore Vidal. Having glimpsed Edgewater's grand facade with its six graceful Doric columns, and seen that the interior's original mahogany doors, moldings, ceiling medallions, and chimneypieces were miraculously intact, Jenrette had second thoughts about the blueprints for his modern glass house.

The same evening he heard that Edgewater was for sale. "Fate dealt me a hand," says Jenrette with undisguised melodramatic delight. "I saw Edgewater right when we were going to break ground in New Jersey." He called Vidal, and three days later had a deal. As he admits in the new book, thirty years on he is still thrilled by the residence. Each time he enters its highly unusual octagonal library, he wants to say "Wow."

The urge to own or save houses of historical or architectural importance impelled the purchase of Jenrette's five other properties: Ayr Mount (1814-16), an austerely handsome Federal-period brick house in Hillsborough, North Carolina; Cane Garden (1784), an exquisite neo-Palladian villa in St. Croix, Virgin Islands; Millford Plantation (1839-41), an extraordinarily fine example of Greek Revival architecture in Pinewood, So Carolina; and the George F. Ba House, a neo-Georgian townhouse b as late as 1932, which is his primary r dence in New York City. When began his collecting habit, he was ou synch with the Zeitgeist. "It wasn't fa ionable," he recalls. "It was very fuc duddy. In the seventies, everybody anti-anything old and traditional. modernist movement said, 'Throw the old stuff out, paint the rooms wh and put up abstract paintings.'" H pleased that the times have caught with him—and, although he is too m est to say so, he deserves a good dea the credit. "Through the restoratio his houses, he has set a higher stanc than anybody else in this country terms of preservation," says Rich Moe, president of the National Trust Historic Preservation. "Dick is in a c by himself. There's no question that inspired others to follow in footsteps."

There are different schools thought about what constitutes hist preservation, however, and Jenrette be aggressive in promoting his positi For example, he is dismissive of "con uum" preservationists who would k later, inferior additions to an old ho in order to show its history, and is c rently engaged in a philosophical disp over the restoration of Drayton Hal Charleston. "Built in 1740, it's proba the greatest Georgian house in Am ica," he says of the property, whicl owned jointly by the National Trust Historic Preservation and the Histo Charleston Foundation. "Nothing done to it for years, and then the fan must have come into a little money put brown shingles in the pediment the 1880s. To me it kills the Georg effect. To the 'continuum' people, it t the story of the house. I say, 'Are we s ing Drayton Hall to show how lov sank, or because it is the greatest Ge gian house in America?'"

With no intention of buying a

properties (although one never
s), he has gotten interested in
ng up the gardens, especially at
ater, and in recapturing the origi-
rnishings of all his houses. One
find—a portrait of John Laurance
ing, the man who built Millford
ation—has been especially excit-
bout three years earlier, Jenrette
urchased a painting of Manning's
They must have been separated for
y years, after the house was sold,
to different branches of the fam-
e says. "Now I have them hanging
her in the dining room." He
ed at the notion that he had
nt a sundered couple back together.
master preservationist, it was a par-
ly gratifying moment. ■











the last three decades Richard Jenrette has preserved six historically rchitecturally important houses; the five that he still resides in are , clockwise from top: The striking blue walls in the drawing room of the e F. Baker House in New York City are the same color as one of Marie nette's petits appartements at Versailles. The elegant circular staircase at ar of Millford Plantation is enclosed in a rotunda with a domed ceiling ained-glass oculus. The ground floor reception room in the Roper House, was the first antebellum mansion Jenrette ever purchased. The nobly tioned facade of Edgewater, once the home of the writer Gore Vidal, has ssive Doric columns, a very early residential use of that order. The late- century "Great House" at Cane Garden, a former sugar cane plantation Croix. The rear facade of Millford Plantation, one of America's most iful Greek Revival houses, has a pleasing Regency lightness and restraint.

OCHRA
RAFFIA
BEESWAX
HONEY
JASMINE
LEMON
JONQUIL
DAFFODIL
INFINITE YELLO
BERT ALLEN
FABRIC COLLECTIONS CALL YOUR DESIGNER OR 1-800-240-8189



AGNES GUND

Fine Arts

BY JOHN RUSSELL

the best things to happen to the
ork art world in a very long time
at in 1981 Agnes Gund came to
Manhattan. Not long divorced
er first husband, she left Green-
Connecticut, and settled on Park
e. Then as now, the unpreten-
Cleveland-born heiress had mem-
peachy good looks, a direct and
manner of speech, and an over-
ng preoccupation with living art.
Gund, a paragon among contem-
art enthusiasts, will go anywhere
work that interests her. I remem-
r crossing the Atlantic to >

"Going to museums is futile if you don't see what it takes to make a great painting. Art trains you to have visua intelligence, without which you're dead to the world"

watch Christo wrap up the Pont Neuf in Paris. As night fell and the lights went up, she said, "But look how beautiful it is! Just like a French fashion model!" And she was back there the next morning, too. Not coincidentally, one of her greatest regrets is that in 1976, when Christo and Jeanne-Claude made the *Running Fence*, which streaked and fluttered through mile after mile of California, she was unable to be there. "With four children in school in Massachusetts, I just couldn't do it," she says now.

Once settled in New York, Gund —unlike some other newcomers—did not attempt to make a splash. In a way, she had been there all along. She already had hefty qualifications where the serious art world was concerned, but bore them lightly. A major collector of contemporary works since the mid-'60s, when she inherited a colossal fortune from her father, she had joined the Museum of Modern Art's International Council in 1967 before becoming a member of the painting and sculpture committee; nine years later she was elected to the board of trustees. Furthermore she had a master's degree in art history from Harvard, which had involved enviable teaching from the inspirational Jean Sutherland Boggs, former director of the National Gallery of Canada, and from Konrad Oberhuber, former director of the Albertina in Vienna.

The 61-year-old Gund has said that her defining passion was sparked by the paintings on the walls of her father's house: "My father had very eclectic taste. It included insipid pictures . . . [but also] marvelous German drawings, western art—Remington and Russell—as well as the wonderful Spanish artist Sorolla." After she returned from a stint in Australia with her first husband and their children, that passion was further intensified and refined when she was befriended by several of the foremost American women c
And though her "first was rather unadventurous—a Henry Moore sculpture—she was soon fearlessly acquiring challenging works by such artists as Jasper Johns, Louise Bourgeois, Robert Rauschenberg, and Frank Stella. She even had a 12-foot-high steel-and-lead baseball mitt by Claes Oldenburg standing on her Connecticut lawn. ("They did not love me in Greenwich," Gund admits.)

When it came to art, by the time she moved to New York Gund was omnivorous, omnicompetent, and free from prejudice. She saw everything and everyone, establishing personal friendships with many of the artists she was collecting. But she always formed her own opinion on things, and proved as eager to go to the Frick Museum as to race off hundreds of miles to see the latest James Turrell or Donald Judd. "I am absolutely in awe of the old masters," she told me recently. "They are a constant renewal of the spirit. When the light changes, Giovanni Bellini changes."

Gund is also on record as believing—and as having told the present incumbent himself—that "at least once a week, in written statements or speeches, the President of the United States should acknowledge an artist or an art event." She also believes that he should attend the openings of major art exhibitions.

If neither piece of advice has been acted upon, that only increases Gund's constant worry that coming generations of American schoolchildren might never have any direct contact with art. The idea haunts her. "Teaching art is not 'an extra,'" she declares, eyes flashing. "If you don't know about art, you're losing out on a vital element in life. Going to museums is futile if you don't see what it takes to make a great painting. And art trains you to have visual intelligence, without which you're dead to the world surrounding you and can't understand why some things look better than others. How do you know how to look at other nd really see them." These ardent convictions led Gund in 19 found and fund the Studio in a Sc Association, a nonprofit organiza that sends professional artists into New York City public schools. The gram not only shows children hov is made but also gives them instruc in drawing one another in the l that they will end up knowing t classmates—and themselves—be Its success has been such that in the association and its founder given the New York State Gover Arts Award.

Among her many other award support of the arts, Gund received National Medal of the Arts at the W House three years ago, but the ulti accolade came in 1991, when she named president of the Museum of M ern Art. This event occurred at a in the museum's history when mar the old guard trustees—the children grandchildren of those who had op the Modern in 1929—were gently ing out of the picture. Some had d others were in poor health, still ot had developed different interests. A 1992 memorial service in the mus garden for Blanchette Rockefeller, a mer MoMA chairman and an ang presence at the institution her husba family helped launch, Agnes G choked up getting through her add This was indeed a time of deep emot as well as being the close of an era.

One after another, veteran members were retiring, too, there bei general feeling that it was "time to m on." New faces were appearing. In 1 Kirk Varnedoe became the museum's rator of painting and sculpture. J Szarkowski, the long-serving directo the museum's photography departm retired in 1991, and not so long a Richard Oldenburg resigned as direc While this was not the end of the and long-hallowed museum, it was beginning of its renewal and reinvig tion, the fruits of which would bec apparent under Gund's stewardship.

Glenn Lowry, appointed director
95, has already proved himself. But
ubtedly the Gund administration's
st step forward has been in planning
nuseum's new extension, designed
ıe Japanese architect Yoshio Tani-
ıi, to be completed in 2004. The
osed addition looks to be respectful
e original buildings and delicately
ntive, not only as to its many new
es but as to the comfort of the
s, the staff, and the visitor. "He has
iveliest sense of space and detail,"
Agnes Gund, who had just had
kfast with Taniguchi when we
e. "And, what is more, he's eager to
ain costs."

There are also signs that Gund's
idency is encouraging a certain
ng and lightening of MoMA's
ewhat entrenched standards of
taste. One example of this is the
nt appointment of a maverick Eng-



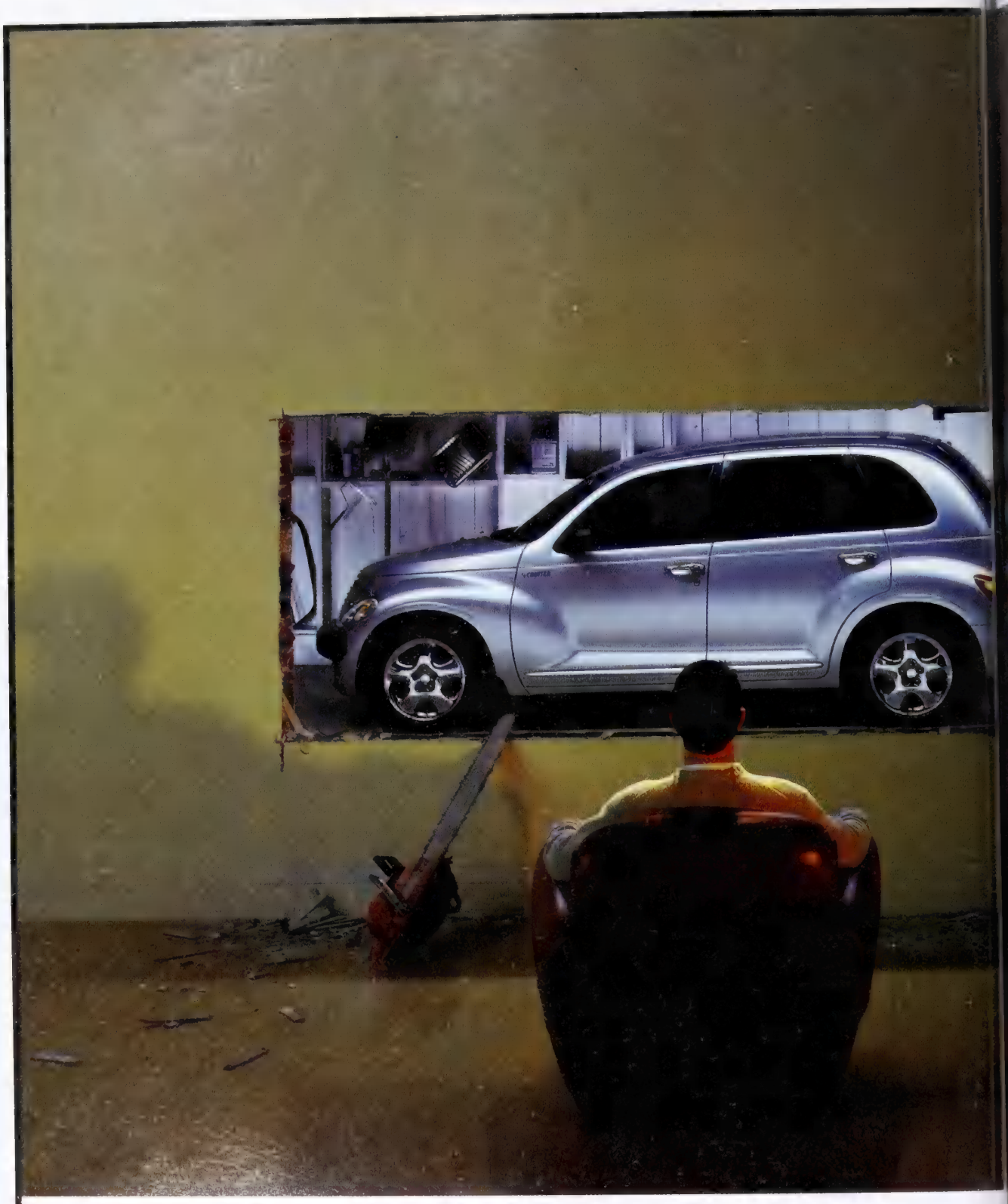
We asked Museum of Modern Art president, Agnes Gund, to select two works from the museum's permanent collection that give her particularly intense pleasure. Although she has donated many pieces to the Modern (as well as other institutions) over the years, the paintings she chose are not among them: Pablo Picasso's Bather, *1908–09 (left), and Robert Rauschenberg's* Bed, *1955 (below). Gund (lower left) has always believed in the importance of art in education, and in 1977 founded Studio in a School, an organization that sends professional artists into the classrooms of New York City public schools.*





nan, Michael Maegraith, as direc-
f publications. He soon broke with
MA's long-standing tradition of
dignity in cover design. Gund was
hted by the vivacity of the catalog
et for last year's Jackson Pollock
spective, which looked as if Pol-
himself had jumped off the page
was painting in midair.

In Agnes Gund's own offices, a joyous upheaval prevails. Any amount of work gets done, and visitors come and go (not least her second husband, Brooklyn-born cultural attorney Daniel Shapiro). Awed silences are unknown. So is wasted time. The place is like a collective of clever young people, with Gund continually on the move at its center. It is, as is the case with so much in her life, a lot of fun ■



2001 PT CRUISER

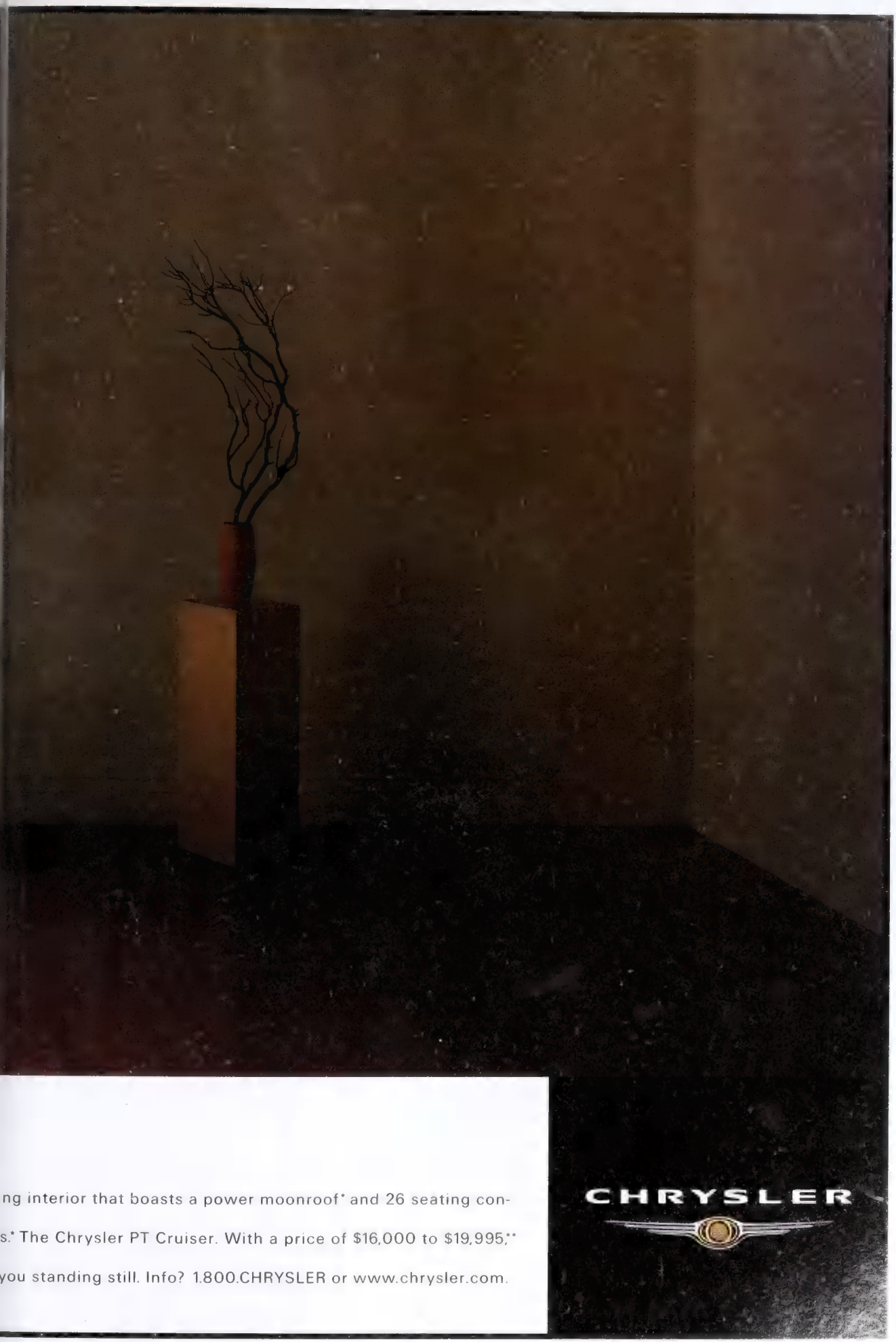
You try to walk away. You try to ignore it. Then your brain reminds

is the new Chrysler PT Cruiser. An original masterpiece crafted w

ues like a pronounced grille and bullet-shaped taillights. Plus a

*Optional **Base MSRPs include destination. Taxes

prescribed. $19,995


ng interior that boasts a power moonroof* and 26 seating con-
s.* The Chrysler PT Cruiser. With a price of $16,000 to $19,995,**
you standing still. Info? 1.800.CHRYSLER or www.chrysler.com.
CHRYSLER



MICHAEL GRAVES

Product Design

By Christine Pittel

For millions of Americans channel-surfing on New Year's Eve, Michael Graves brought in the millennium when, at the stroke of midnight, the scaffolding he designed around the Washington Monument erupted like a Roman candle. Conceived to enhance rather than hide the 55-story-high marble obelisk during a three-year restoration, Graves's lithe aluminum framework is sheathed in a grid of blue mesh that mimics the pattern of the stone underneath, inflated to gigantic proportions. An attraction in its own right, the dazzling translucent carapace glows when lit from within at night. Some lawmakers lobbied to keep it up permanently; the imposing monument has never looked better.

The [illegible] practice design [illegible] city to the spoon [illegible] ter of princip[illegible] between the big [illegible] nary utensil. The wi[illegible] he produced for Alessi

For modernists, ornament was a crime, but to Graves, it embodied comfort and meaning. He legitimized decoration by orchestrating furniture, color, and materials into stately formal arrangements that elevated the routines of everyday life into ritual

helves. His current line of house- s for mass-marketer Target raises the ive bar further, and other retailers crambling to meet the mark.

"Design is a language of forms, like any other language, it grows adapts but essentially remains the ," says Graves, leaning back in a ermeier chair in his book-lined ceton, New Jersey, office, and idly ing the Labrador retriever slumped s feet. In this rambling clapboard e where he supervises 80 employ- who spill over into another colo- across the street), there's a dog et beside his desk and CDs rang- rom Vivaldi to Bob Dylan within . The thoughtful, reserved Mid- erner who has taught a generation nceton architecture students pulls a volume from the overflowing es and opens it to a Corbusier h of Rome, with a cube, sphere, mid, and cylinder suspended in air. "Here are the forms we have, e continuously alter and combine ," he explains. Based on these Pla- solids, the language of classical n is, for Graves, ancient and table: The archetypal shapes are y embedded in the human psyche. w of the dreamlike, archaic land- s he paints obsessively are propped st one wall. Each is populated with s, towers, and obelisks that echo rchitecture of nature itself—hills, and the human figure—and these ntary forms prove equally suited e skyscraper and the kitchen. For es, the Washington Mall is simply rgest tablescape to date.

The scaffolded monument recalls netronome he used to cart around, with a painting and a couple of narket Art Deco chairs, to dress the ors of his early projects before the graphers arrived. His colonnaded s and vaulted rotundas were so radical that little appropriate furniture was available, so he designed a series of bird's-eye-maple, Deco-inspired chairs, which became the poster furniture of Graves' postmodernist style.

Forging a new language, or rather rediscovering an old one, Graves dared embrace the taboos of modernism. He used figural forms like the obelisk to center rooms and define axes lost to the asymmetries of modernist buildings. Like the Washington Monument on the Mall, the metronome on the mantel marked and controlled space. With the eye of an artist, Graves brought color back to architecture, developing his own palette of Tuscan terra-cotta, golden ocher, and cerulean blue (so luscious on paper, his studies spurred the market for architectural drawings). He reintroduced long-ignored materials that connoted luxury, like burled woods and richly veined marbles. The flamboyant 1982 Portland Building, with its cartoonlike blow-ups of fluting and capitals, summarized his thinking and transformed his practice—along with the field. The familiar campus figure with a book bag draped over his shoulder emerged as an international celebrity.

For modernists, ornament was a crime, but to Graves, it embodied comfort and meaning. He legitimized decoration by orchestrating furniture, color, and materials into stately formal arrangements that elevated the routines of everyday life into ritual. Bathing became ablution in rooms equipped with paired pedestal sinks standing on marble floors. Four armchairs and an oval table centered in a double-height room lit by torchères made conversation ceremonial. Even the most humble object, such as a doorknob—where the hand regularly meets the building—was invested with grace and gravity. Graves treated the private house with the same seriousness and intensity that he brought to museums.

For three decades Graves's own house has been the built diary of his metamorphosis from modernist to classicist as he has painstakingly transmuted this former warehouse into a Tuscan villa. The plain, flat-roofed building acquired pergolas, skylights, fireplaces, and French doors, along with pale woods and perfect proportions. "I'm surrounded by Biedermeier and books, and the table is in the right place relative to the sun—all the things I care about," says Graves, the perfectionist, attentive to the smallest details. His refined spaces demand objects that can hold their own in a room's hierarchy, and many of the furnishings have an almost totemic presence. The mantel clock he designed for Alessi, with a rusticated facade on ebonized columns, is a temple of time.

For Graves, the domestic landscape emerged as an unexplored frontier. The Alessi teapot was his first major commercial success. The simple conical shape and whistling bird fused efficiency and whimsy, characteristics that would typify the housewares that followed. "I wanted to find a shape that would boil water faster than any other kettle on the market," says the designer, who carefully calibrated the thickness of the bottom and its spread over the flame. But that's not what charmed the customer. "My uncle had a rooster on his farm that woke everyone up, and I thought, why not a bird that would sing in the morning?"

A bird perched atop the kettle's spout told a small story, much as the towers and domes in his landscapes seem like backdrops to a heroic myth. Many people were surprised when Graves, the classicist, signed on as Disney architect, but what Disney and classicism have in common

sense of narrative. Pure modernist forms are abstract, and deliver no punch line to the breakfast table. "I prefer my architecture and design with a little wit and emotion," says Graves. "You've got to tell stories." For Disney, he has designed everything from fantasy hotels to mouse-ear china and bookends. The cartoon territory was familiar: As a child, Graves entertained his parent's friends on canasta night by drawing Mickey Mouse and Donald Duck.

The restoration of the Washington Monument introduced Graves to Target, the project's primary sponsor, and 600 products later, they've stopped counting. As in the rest of his designs, the human body is the measure. Graves started with a spatula. "I wanted to do something that felt good in the hand and didn't make you wonder which end to pick up," he says, so he experimented with santoprene, a durable composite plastic, which is soft to the touch without being squishy. He chose blue for the handle to conjure a subliminal feeling of coolness and pumped up the form to create a sense of monumentality. The ice cream scoop and potato peeler have a satisfying heft, and the pudgy toaster and can opener look as if they might waddle down the counter. "Michael and I believe in the axiom that good design doesn't have to be expensive," says Ron Johnson, the former Target executive who initiated the program. "This line has a halo effect on everything Target does, from home furnishings to sporting goods."

Since Michael Gr... brand name at America's t... been approached by an aut... turer and a piano maker. "I finally had to buy a laptop because we're designing a computer," he says, smiling, then adds with a mix of modesty and surprise, "I think we have more design work than anyone else in the country right now." With Michael Graves faucets and tubs and tiles on the market, you can furnish your whole house from kitchen to bath, coordinating all the details into a complete vision. The man who looked to the distant past and tailored architecture to the human body rather than the ...achine has put the conveyor belt to ...nd brought good design to the ... America's most eminent post- ... wryly, "Now the dream ... comes true." ■













Michael Graves' scaffolding for the Washington Monument (top left) loo so good that one lawmaker wanted t introduce a bill in Congress to keep Clockwise, from top right: The Ales teakettle that sold millions. The firs Target teakettle, with the blue egg-shaped handle that distinguished hi kitchenware line. Graves turned a former stairwell into a library in his home. Mickey bookends. The Portla Building became a postmodern icon.

Scalamandré
942 Third Avenue • New York NY 10022 For showroom locations 1.800.932.4361
www.scalamandre.com

Congratulates

RICHARD HAMPTON JENRETTE

On the publication of his new book

ADVENTURES WITH OLD HOUSES



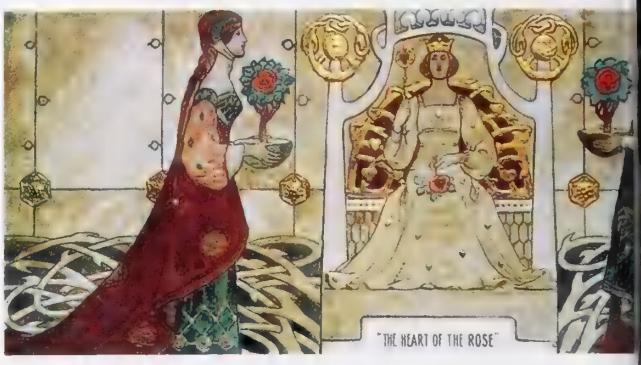
MILLFORD PLANTATION
Pinewood, South Carolina
Photographed by Jean M. Hall

HEARTS OF OAK

A splendid exhibition of British design from 1880 to 1910 at the Wolfsonian in Miami Beach honors the high degree of social conscience that fueled the Arts and Crafts movement

By Martin Filler







Amid all the surface attractions of Miami Beach, a hedonistic resort that makes L.A. look like Amish country, you could mistake the eye-filling exhibition on at the Wolfsonian-Florida International University museum through August 1 for yet another exercise in self-indulgent luxury. Though the 100 objects (all but two from the museum's own collection) in "Leading 'The Simple Life': The Arts and Crafts Movement in Britain, 1880–1910" are delectable, it probes more deeply than most design shows and reminds us that high style and high ideals need not be mutually exclusive.

Furniture, ceramics, metalwork, rugs, and wallpaper may seem unlikely vehicles for social change, but that was just what such forward-thinking Victorian manufacturers as William Morris and his followers had in mind. As the show's curator Wendy Kaplan makes clear in her concise catalogue, "They sought to make well-designed products available to a broad audience and promoted the creation of simple, uncluttered interiors as the best way to realize their ultimate goal of [illegible] succeeded in drawing attention to the [illegible] of the time—the human cost of [illegible] heart motifs recurring throughout the [illegible] impulse.



There are treasures galore here, from an cabinet by Charles Rennie Mackintosh beaten copper panels by his wife, Marg Macdonald, to a sunflowery copper-and-b firescreen by W.A.S. Benson. Those labor-in sive pieces could never be as cheap as fact produced items, and patrons of workshops A.H. Mackmurdo's Century Guild and C Ashbee's Guild of Handicrafts were well-he aesthetes, not the working masses. But in tal their cues from unpretentious vernacular sou designers for such middle-class London retailers as Liberty Heal spread the word that simpler is better and paved the l road to 20th-century modernism. ■

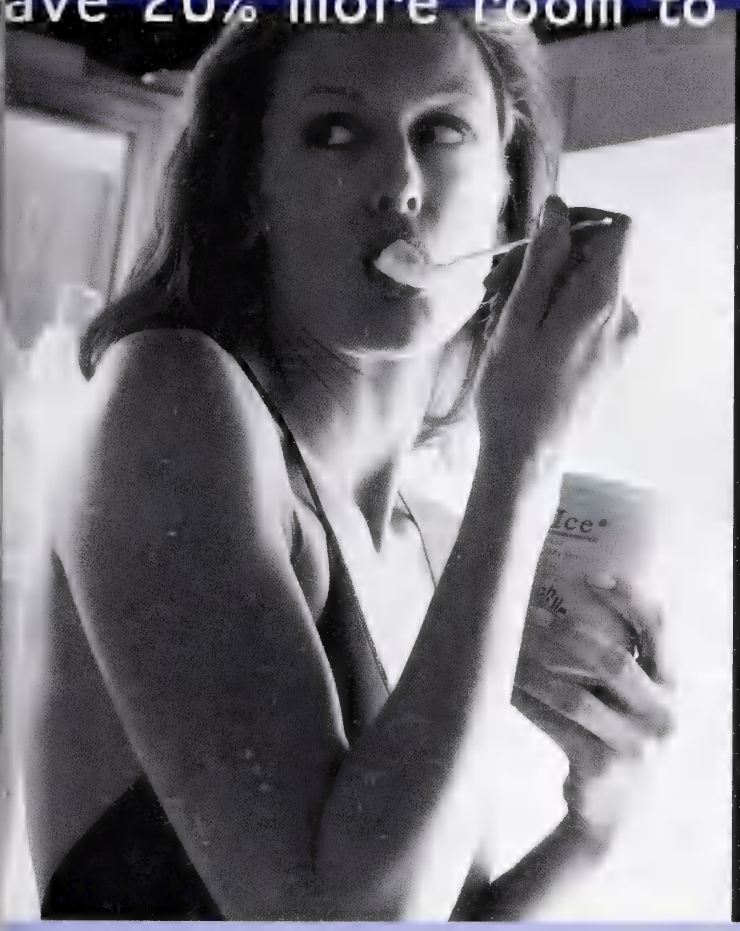
Many mediums were the [illegible] movement, clockwise from top right: ***William De Morgan tile, 1872–***
The Heart of the Rose, pan[illegible] 1902. C.R. Mackintosh design for a dining room, 1901. Cabine
J.S. Henry Ltd., c. 1908. M.H[illegible] and inglenook for Glencrutchery House, Isle of Man, 1897–98

T ISN'T A FREEZER. It's a glacial

rand ballroom where french vanilla

ce cream and long, luscious crab legs

ave 20% more room to waltz.





nmore Elite® Curved Silhouette Refrigerator Series

loor ice storage system leaves 20% more freezer space (hence, the name "space saver") ovable, see-through-able 2.5 gallon ice bucket • sensorchill™ climate control • purely sful ice + water filtration • in stainless, bisque, black + white • don't think of looking place but Sears • don't think of clicking anyplace but sears.com • questions? 1.888.kenmore

SYDNEY 2000 TEAM SUPPLIER 120506 Official Supplier of Home Appliances of the 2000 U.S. Olympic Team.

©2000 Sears, Roebuck and Co.

EARS

the good life
t a great price
guaranteed*

Kenmore ELITE

ISLAND SHOPPING



Ralph [illegible]'s new Orchid Island collection mixes teak and acrylic, linen and [illegible]. Inspired by the designer's own Jamaican retreat, the trop[illegible] line harmonizes well with other chic designs





Lauren's Spring 2000 home collection: White-on-nens (opposite), including poplin pillowcases with ff detail, shams inspired by tuxedo-shirt pleating, waffle-weave quilt, dress a teak bed. A glass wine nd Troy's chrome lamp rest on an acrylic table. This ockwise from top left: A gauze throw and gray wool drape the open canopy bed; sculpture is by David z. Glass-topped acrylic console holds a walnut d acrylic vase, both from Aero. Troy's aluminum-el screen is backdrop for a leather-topped teak the glass tray is from Moss. Woven leather chair a teak side table with glass top; vase is from Troy.





CHARLES P. ROGERS. BED MAKERS FOR SEVEN GENERATIONS

Queen size Fairfield Bed in antique green and brass finish. Catalog $1599, Sale $1199. Headboard: Catalog $929, Sale $729.



Rainbow Bed



Charleston Bed



Florentine Canopy Bed

Original 19th and 20th century h
boards, beds, canopy beds & dayl
are now available direct from Amer
oldest maker of brass and iron b
Please visit or call a factory showr
for a color catalog and sale price lis

CHARLES P. ROGERS • EST. 1

NEW YORK: 55 WEST 17 STREET (5-6 AVE.),
212-675-4400. OUT OF STATE CALL **1-800-272-**
NEW JERSEY: 300 ROUTE 17 NORTH, EA
RUTHERFORD (CLOSED SUNDAY). 201-933
OPEN DAILY 9-8, SATURDAY 10-7, SUNDAY
PHONE ORDERS ARE WELCOME.
WE SHIP ANYWHERE.
www.charlesprogers.com


HOLLY HUNT
HOME OFFICE
312.329.5994
CHICAGO
NEW YORK
MINNEAPOLIS
WASHINGTON DC
LOS ANGELES
SAN FRANCISCO
DALLAS
SEATTLE
MIAMI
CHRISTIAN LIAIGRE
HOLLY HUNT COLLECTION

CAPTURED BY NATIVES

On a trip to the Four Corners, a nature lover becomes enthralled by the wildflowers, seeking blooms in damp canyons and arid deserts

By Kathleen Mahoney

Last spring my husband and I made a quick vacation decision when rioting in five major Chinese cities forced us to cancel an Asian trip we had been planning for months. Instead we decided to explore the Four Corners region of the American Southwest, where Colorado, Utah, Arizona, and New Mexico meet on the Colorado Plateau. We had no time to do much research, but we had both been to the high desert years before and knew that we wanted to see again the canyons and mesas, verdant forests, spectacular vistas.

What we didn't know we would see were wildflowers. We found them blooming on vast stretches of desert, along trails winding through sheer-cliffed canyons, clinging to stone walls wet from mountain streams trickling down.

In a normal year we might not have seen such profusion and diversity of bloom, but the spring of 1999 had been especially wet and the wildflowers were glorious. The yellow and hot-pink blossoms of prickly-pear cactus were the first to catch my eye as we drove from the airport in Grand Junction, Colorado, to Arches National Park in Utah. Soon I began to notice globemallow, Indian paintbrush, and prince's plume. Before I quite realized it I was on a quest, spending as much time scanning the ground for *(Continued on page 188)*



On the trail of wildflowers in the American Southwest, clockwise from top left: Clusters of purple blossoms run up the stalk of this sand lupine growing along a trail at the Black Canyon of the Gunnison National Monument. The slender stalks of the prince's plume dance with the breezes that sweep across Canyonlands National Park. This prickly pear, found in abundance at Arches National Park, is one of many varieties of cacti that thrive in the dry desert atmosphere. Perky Sue, an early-blooming daisy, grows on the canyon floor of an area at Arches called Park Avenue because its sculpted cliffs recall the Manhattan skyline. In a wooded area on a plateau at Mesa Verde National Park these mountain bluebells [illegible] The brilliant blossoms of Indian paintbrush create a dramatic contrast to the Entrada sandstone at Arches National Park.



© 2000, Pfizer Inc

n trees to terriers, most people with
s have more than one. Among
prescription antihistamines, only
(cetirizine HCl) is approved to
oth year-round indoor and outdoor
s. And it lasts for 24 hours. So
er your allergy combination is, ask
octor or pharmacist about Zyrtec
more, call 1-800-936-3936 or
w.zyrtec.com

In Zyrtec studies, side effects were mild or moderate, including drowsiness, fatigue and dry mouth in adults, and drowsiness, headache, sore throat and stomach pain in children. Drowsiness occurred in between 11% and 14% in adults, depending on dose, compared to 6% taking placebo. In children drowsiness occurred in between 2% and 4%, depending on dose, compared to 1% taking placebo.

ZYRTEC
cetirizine HCl

Lots of allergies. Just one pill.™

e important information about ZYRTEC 5-mg and 10-mg tablets on page

ZYRTEC® cetirizine HCl

For Seasonal and Year-round Allergies and Chronic Idiopathic Urticaria. Due caution should be exercised when driving a car or operating potentially dangerous machinery.

BRIEF SUMMARY ZYRTEC® (CETIRIZINE HYDROCHLORIDE) TABLETS AND SYRUP FOR ORAL USE (FOR FULL PRESCRIBING INFORMATION, CONSULT PACKAGE INSERT)

CONTRAINDICATIONS ZYRTEC is contraindicated in those patients with a known hypersensitivity to it or any of its ingredients or hydroxyzine. **PRECAUTIONS Activities Requiring Mental Alertness:** In clinical trials, the occurrence of somnolence has been reported in some patients taking ZYRTEC; due caution should therefore be exercised when driving a car or operating potentially dangerous machinery. Concurrent use of ZYRTEC with alcohol or other CNS depressants should be avoided because additional reductions in alertness and additional impairment of CNS performance may occur. **Drug-Drug Interactions:** No clinically significant drug interactions have been found with theophylline at a low dose, azithromycin, pseudoephedrine, ketoconazole, or erythromycin. There was a small decrease in the clearance of cetirizine caused by a 400-mg dose of theophylline; it is possible that larger theophylline doses could have a greater effect. **Carcinogenesis, Mutagenesis and Impairment of Fertility:** In a 2-year carcinogenicity study in rats, cetirizine was not carcinogenic at dietary doses up to 20 mg/kg (approximately 15 times the maximum recommended daily oral dose in adults on a mg/m^2 basis, or approximately 10 times the maximum recommended daily oral dose in children on a mg/m^2 basis). In a 2-year carcinogenicity study in mice, cetirizine caused an increased incidence of benign liver tumors in males at a dietary dose of 16 mg/kg (approximately 6 times the maximum recommended daily oral dose in adults on a mg/m^2 basis, or approximately 4 times the maximum recommended daily oral dose in children on a mg/m^2 basis). No increase in the incidence of liver tumors was observed in mice at a dietary dose of 4 mg/kg (approximately 2 times the maximum recommended daily oral dose in adults on a mg/m^2 basis, or approximately equal to the maximum recommended daily oral dose in children on a mg/m^2 basis). The clinical significance of these findings during long-term use of ZYRTEC is not known. Cetirizine was not mutagenic in the Ames test, and not clastogenic in the human lymphocyte assay, the mouse lymphoma assay, and in vivo micronucleus test in rats. In a fertility and general reproductive performance study in mice, cetirizine did not impair fertility at an oral dose of 64 mg/kg (approximately 25 times the maximum recommended daily oral dose in adults on a mg/m^2 basis). **Pregnancy Category B:** In mice, rats, and rabbits, cetirizine was not teratogenic at oral doses up to 96, 225, and 135 mg/kg, respectively (approximately 40, 180 and 220 times the maximum recommended daily oral dose in adults on a mg/m^2 basis). There are no adequate and well-controlled studies in pregnant women. Because animal studies are not always predictive of human response, ZYRTEC should be used in pregnancy only if clearly needed. **Nursing Mothers:** In mice, cetirizine caused retarded pup weight gain during lactation at an oral dose in dams of 96 mg/kg (approximately 40 times the maximum recommended daily oral dose in adults on a mg/m^2 basis). Studies in beagle dogs indicated that approximately 3% of the dose was excreted in milk. Cetirizine has been reported to be excreted in human breast milk. Because many drugs are excreted in human milk, use of ZYRTEC in nursing mothers is not recommended. **Geriatric Use:** In placebo-controlled trials, 186 patients aged 65 to 94 years received doses of 5 to 20 mg of ZYRTEC per day. Adverse events were similar in this group to patients under age 65. Subset analysis of efficacy in this group was not done. **Pediatric Use:** The safety of ZYRTEC, at daily doses of 5 or 10 mg, has been demonstrated in 376 pediatric patients aged 6 to 11 years in placebo-controlled trials lasting up to four weeks and in 254 patients in a non-placebo-controlled 12-week trial. The safety of cetirizine has been demonstrated in 168 patients aged 2 to 5 years in placebo-controlled trials of up to 4 weeks duration. On a mg/kg basis, most of the 168 patients received between 0.2 and 0.4 mg/kg of cetirizine HCl. The effectiveness of ZYRTEC for the treatment of seasonal and perennial allergic rhinitis and chronic idiopathic urticaria in pediatric patients aged 2 to 11 years is based on an extrapolation of the demonstrated efficacy of ZYRTEC in adults in these conditions and the likelihood that the disease course, pathophysiology and the drug's effect are substantially similar between these two populations. The recommended doses for the pediatric population are based on cross-study comparisons of the pharmacokinetics and pharmacodynamics of cetirizine in adult and pediatric subjects and on the safety profile of cetirizine in both adult and pediatric patients at doses equal to or higher than the recommended doses. The cetirizine AUC and C_{max} in pediatric subjects aged 2 to 5 years who received a single dose of 5 mg of cetirizine syrup and in pediatric subjects aged 6 to 11 years who received a single dose of 10 mg of cetirizine syrup were estimated to be intermediate between that observed in adults who received a single dose of 10 mg of cetirizine tablets and those who received a single dose of 20 mg of cetirizine tablets. The safety and effectiveness of cetirizine in pediatric patients under the age of 2 years have not yet been established. **ADVERSE REACTIONS** Controlled and uncontrolled clinical trials conducted in the United States and Canada included more than 6000 patients aged 12 years and older, with more than 3900 receiving ZYRTEC at doses of 5 to 20 mg per day. The duration of treatment ranged from 1 week to 6 months, with a mean exposure of 30 days. Most adverse reactions reported during therapy with ZYRTEC were mild or moderate. In placebo-controlled trials, the incidence of discontinuations due to adverse reactions in patients receiving ZYRTEC 5 or 10 mg was not significantly different from placebo (2.9% vs. 2.4%, respectively). The most common adverse reaction in patients aged 12 years and older that occurred more frequently on ZYRTEC than placebo was somnolence. The incidence of somnolence associated with ZYRTEC was dose related, 6% in placebo, 11% at 5 mg and 14% at 10 mg. Discontinuations due to somnolence for ZYRTEC were uncommon (1.0% on ZYRTEC vs. 0.6% on placebo). Fatigue and dry mouth also appeared to be treatment-related adverse reactions. There were no differences by age, race, gender or by body weight with regard to the incidence of adverse reactions. Table 1 lists adverse experiences in patients aged 12 years and older which were reported for ZYRTEC 5 and 10 mg in controlled clinical trials in the United States and that were more common with ZYRTEC than placebo. **Table 1. Adverse Experiences Reported in Patients Aged 12 Years and Older in Placebo-Controlled United States ZYRTEC Trials (Maximum Dose of 10 mg) at Rates of 2% or Greater (Percent Incidence) ZYRTEC (N=2034) Placebo (N=1612) respectively:** Somnolence (13.7 vs 6.3) Fatigue (5.9 vs 2.6) Dry Mouth (5.0 vs 2.3) Pharyngitis (2.0 vs 1.9) Dizziness (2.0 vs 1.2). In addition, headache and nausea occurred in more than 2% of the patients, but were more common in placebo patients. Pediatric studies were also conducted with ZYRTEC. More than 1300 pediatric patients aged 6 to 11 years with more than 900 treated with ZYRTEC at doses of 1.25 to 10 mg per day were included in controlled and uncontrolled clinical trials conducted in the United States. The duration of treatment ranged from 2 to 12 weeks. Placebo-controlled trials up to 4 weeks duration included 168 pediatric patients aged 2 to 5 years who received cetirizine, the majority of whom received single daily doses of 5 mg. The majority of adverse reactions reported in pediatric patients aged 2 to 11 years with ZYRTEC were mild or moderate. In placebo-controlled trials, the incidence of discontinuations due to adverse reactions in pediatric patients receiving up to 10 mg of ZYRTEC was uncommon (0.4% on ZYRTEC vs. 1.0% on placebo). Table 2 lists adverse experiences which were reported for ZYRTEC 5 and 10 mg in pediatric patients aged 6 to 11 years in placebo-controlled clinical trials in the United States and were more common with ZYRTEC than placebo. Of these, abdominal pain was considered treatment-related and somnolence appeared to be dose-related, 1.3% in placebo, 1.9% at 5 mg and 4.2% at 10 mg. The adverse experiences reported in pediatric patients aged 2 to 5 years in placebo-controlled trials were qualitatively similar in nature and generally similar in frequency to those reported in trials with children aged 6 to 11 years. **Table 2. Adverse Experiences Reported in Pediatric Patients Aged 6 to 11 Years in Placebo-Controlled United States ZYRTEC Trials (5 or 10 mg Dose) Which Occurred at a Frequency of ≥ 2% in Either the 5-mg or the 10-mg ZYRTEC Group, and More Frequently Than in the Placebo Group. ZYRTEC 5 mg (N=161), 10 mg (N=215) vs placebo (N=309):** Headache (11.0%, 5 mg; 14.0%, 10 mg; 12.3%, placebo); Pharyngitis (6.2%, 5 mg; 2.8%, 10 mg; 2.9%, placebo); Abdominal pain (4.4%, 5 mg; 5.6%, 10 mg; 1.9%, placebo); Coughing (4.4%, 5 mg; 2.8%, 10 mg; 3.9%, placebo); Somnolence (1.9%, 5 mg; 4.2%, 10 mg; 1.3%, placebo); Diarrhea (3.1%, 5 mg; 1.9%, 10 mg; 1.3%, placebo); Epistaxis (3.7%, 5 mg; 1.9%, 10 mg; 2.9%, placebo); Bronchospasm (3.1%, 5 mg; 1.9%, 10 mg; 1.9%, placebo); Nausea (1.9%, 5 mg; 2.8%, 10 mg; 1.9%, placebo); Vomiting (2.5%, 5 mg; 2.3%, 10 mg; 1.0%, placebo) The following events were observed infrequently (less than 2%), in either 3982 adults and children 12 years and older or in 659 pediatric patients aged 6 to 11 years who received ZYRTEC in U.S. trials, including an open adult study of six months' duration. A causal relationship of these infrequent events with ZYRTEC administration has not been established. **Autonomic Nervous System:** anorexia, flushing, increased salivation, urinary retention. **Cardiovascular:** cardiac failure, hypertension, palpitation, tachycardia. **Central and Peripheral Nervous Systems:** abnormal coordination, ataxia, confusion, dysphonia, hyperesthesia, hyperkinesia, hypertonia, hypoesthesia, leg cramps, migraine, myelitis, paralysis, paresthesia, ptosis, syncope, tremor, twitching, vertigo, visual field defect. **Gastrointestinal:** abnormal hepatic function, aggravated tooth caries, constipation, dyspepsia, eructation, flatulence, gastritis, hemorrhoids, increased appetite, melena, rectal hemorrhage, stomatitis including ulcerative stomatitis, tongue discoloration, tongue edema. **Genitourinary:** cystitis, dysuria, hematuria, micturition frequency, polyuria, urinary incontinence, urinary tract infection. **Hearing and Vestibular:** deafness, earache, ototoxicity, tinnitus. **Metabolic/Nutritional:** dehydration, diabetes mellitus, thirst. **Musculoskeletal:** arthralgia, arthritis, arthrosis, muscle weakness, myalgia. **Psychiatric:** abnormal thinking, agitation, amnesia, anxiety, decreased libido, depersonalization, depression, emotional lability, euphoria, impaired concentration, insomnia, nervousness, paroniria, sleep disorder. **Respiratory System:** bronchitis, dyspnea, hyperventilation, increased sputum, pneumonia, respiratory disorder, rhinitis, sinusitis, upper respiratory tract infection. **Reproductive:** dysmenorrhea, female breast pain, intermenstrual bleeding, leukorrhea, menorrhagia, vaginitis. **Reticuloendothelial:** lymphadenopathy. **Skin:** acne, alopecia, angioedema, bullous eruption, dermatitis, dry skin, eczema, erythematous rash, furunculosis, hyperkeratosis, hypertrichosis, increased sweating, maculopapular rash, photosensitivity reaction, photosensitivity toxic reaction, pruritus, purpura, rash, seborrhea, skin disorder, skin nodule, urticaria. **Special Senses:** parosmia, taste loss, taste perversion. **Vision:** blindness, conjunctivitis, eye pain, glaucoma, loss of accommodation, ocular hemorrhage, xerophthalmia. **Body as a Whole:** accidental injury, asthenia, back pain, chest pain, enlarged abdomen, face edema, fever, generalized edema, hot flashes, increased weight, leg edema, malaise, nasal polyp, pain, pallor, periorbital edema, peripheral edema, rigors. Occasional instances of transient, reversible hepatic transaminase elevations have occurred during cetirizine therapy. Hepatitis with significant transaminase elevation and elevated bilirubin in association with the use of ZYRTEC has been reported. In foreign marketing experience the following additional rare, but potentially severe adverse events have been reported: anaphylaxis, cholestasis, glomerulonephritis, hemolytic anemia, hepatitis, orofacial dyskinesia, severe hypotension, stillbirth, and thrombocytopenia. **DRUG ABUSE AND DEPENDENCE** There is no information to indicate that abuse or dependency occurs with ZYRTEC. **OVERDOSAGE** [illegible] has been reported with ZYRTEC. In one adult patient who took 150 mg of ZYRTEC, the patient [illegible] blood chemistry or hematology results. In an 18-month-old [illegible] ZYRTEC, approximately 150 mg, restlessness and irritability were observed initially; this [illegible] should be symptomatic or supportive, taking into account any [illegible] ZYRTEC. ZYRTEC is not effectively removed by dialysis, [illegible] ingested. The acute minimal lethal oral doses were [illegible] adults on a mg/m^2 basis, or approximately [illegible] 562 mg/kg in rats (approximately 460 times [illegible] approximately 270 times the maximum recommended [illegible] central nervous system, and the target of

CX056A00 199[illegible]

Printed in [illegible]

Distributed by [illegible] Pharma

Continued from page 29

samples, just as I did not invite her to my nearby h where we could have worked at a table. The fact tha never wrote her name convinced me that anonymity wa thing that made it all possible. She must have been thi of asking me for help, might even have decided against i then, when I appeared suddenly on Bellevue Avenue place that suggested reading and writing, the words escaped from her.

When Mildred was satisfied with her progress, sh she had had enough. We went back to talking about ou mer subjects, particularly movie stars, about whom Mi seemed remarkably well informed. Frank Sinatra, I lea had left his first wife without "so much as a bye-dee-bye." dred bore a great grudge against Eddie Fisher and much pathy for that poor Debbie Reynolds, who had appar been less aware than Mildred of what Elizabeth Taylo really like. Any addition to the list of Ms. Taylor's dep tions was invariably concluded with, "If that's love, I'll porridge." There was no mistaking her pleasure in word

As I write this, I find that I still smile at the thou my walks with Mildred. They did not end with an ord good-bye. One day in late May, Mildred simply stopped ing up and I did not see her again. I think, though, that I heard from her. About a week after she vanished, I ret from a solitary morning walk on the beach to find a b paper bag on my doorstep. Like everything else that to Hex House, it looked as though it belonged there. Ins was a beautiful loaf of home-baked bread. There was no n no card or clue, but there was something about that b bag that made me certain. Mildred, who knew where I w be at that hour and who must have found a name she re bered on the sign by our driveway, had been to say goo

Hex House and a lot of Newporters, Mildred first a them, have remained part of my life. I still think of her and of people like the ones in the little restaurant whe husband and I had dinner the night that *Gretel* lost the sion for the second race. A few of the Australians some stopped for a drink at the bar there. When two of them through the door that evening, everybody in the roo though on cue, rose and bawled out a very loud "Wa Matilda," or at least as much of it as they knew.

My kinda town. ■

This is the fifth Thoughts of Home essay by Philomena Friedman, her first having appeared in January, 1996. She and her husband live in New Hampshire.

Share your thoughts on this piece through "Your Ow Home" at our Web site: www.housebeautiful.com

House Beautiful is pleased to announce the publication of a paperback edition of Thoughts of Home: Reflection on Families, Houses, and Homelands, *a collection of ess from this column. (Hearst Books, $14.95, at bookstores.)*



Photo: Neil Dent

Pale Sandstone DB-170-S

Different . . . but not difficult!

The realism of sandstone without the messy grout
plus
it won't stain, chip or crack!

For more information or to receive a brochure,
please call **800-270-9313**.

www.designoutofthebox.com

out of the box
Design
FROM THE AMTICO COMPANY



FEAT OF CLAY

Famous for cameo-perfect blue-and-white porcelain, Wedgwood taps designer Nick Munro to refresh its traditional repertoire

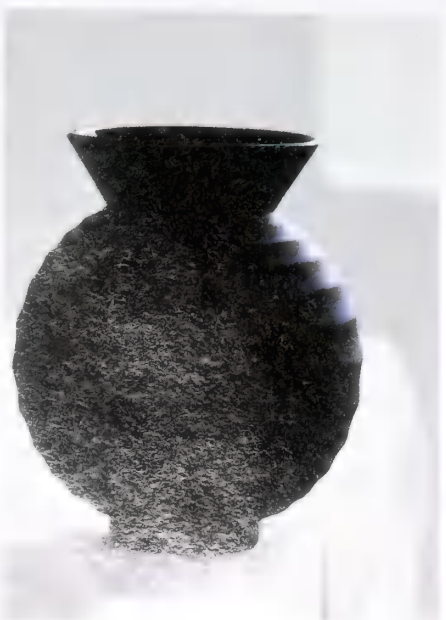
By Christine Pittel

Radical is not a word usually associated with Wedgwood, but in the new Jasper ceramics collection, the British designer Nick Munro has stripped off any expected decoration and sculpted pure shapes that give the old-line company a new edge. Not since Josiah Wedgwood founded the pottery in 18th-century England has the firm taken such a thorough look at its image. Recognizing the inherent beauty of raw clay, Munro has let the natural colors come through and smoothed surfaces soft, inviting sheen. "If you can get the custom pick up a teacup, you're close to a sale," he Unmistakably modern, the abstract forms als call pottery that predates Wedgwood by centu "You have to think a bit about when one o pieces was made," Munro explains. "I try to la sense of history onto a form that's bold and dyn to create an object with lasting appeal." ■

Nick Munro (above) has taken classic Jasperware and given it new clean silhouettes and sensuous finishes. Clockwise, from top left: A juicer made from undyed clay. Next to a wide-bowl cup and saucer, an Oriental-flavored black teapot has a deliberately small lid to retain the drama of the sphere. Playful cat bowl. A simple spiral distinguishes a vase. Available exclusively in the United States at Felissimo.

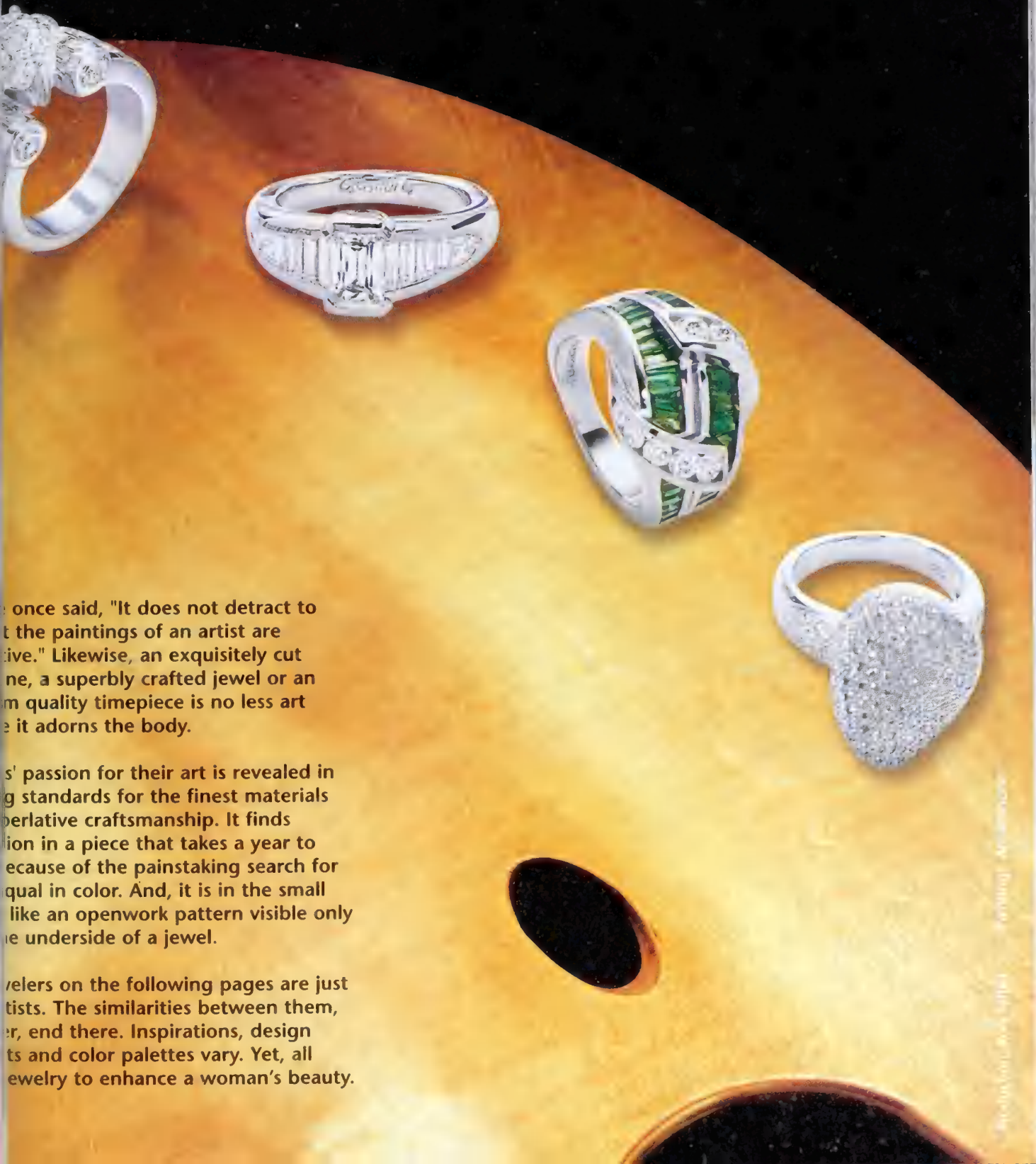








THE ART OF JEWELRY DESIGN



once said, "It does not detract to
t the paintings of an artist are
ive." Likewise, an exquisitely cut
ne, a superbly crafted jewel or an
m quality timepiece is no less art
e it adorns the body.

s' passion for their art is revealed in
g standards for the finest materials
erlative craftsmanship. It finds
ion in a piece that takes a year to
ecause of the painstaking search for
qual in color. And, it is in the small
like an openwork pattern visible only
e underside of a jewel.

elers on the following pages are just
tists. The similarities between them,
r, end there. Inspirations, design
ts and color palettes vary. Yet, all
ewelry to enhance a woman's beauty.



Gumuchian Fils

Gumuchian jewelry is so exceptionally made, a woman will never forget that she's wearing it. The Gumuchians, Anita and daughters Myriam and Patricia, take a hands-on approach to all aspects of design. "We take pride in creating jewelry that is fashionable yet stands the test of time," says Myriam.

Paul Gauguin

Photo: Ron Sallitel



Gumuchian Fils

Shreve, Crump & Low
Boston, MA
617-267-9100

A.J. Pearlman's
Battle Creek, MI
616-963-1529

Alvin Goldfarb
Bellevue, WA
425-454-9393

Or call 800-223-07[illegible] *Gumuchian Fils* jeweler nearest you



ri

allows a designer to be daring in his
sion," says Andrew Turi. "It also projects
g, singular statement of the wearer's
ality and sense of style." TURI designs
e a balance between whimsy and
ce which carries forward 50 years of
s in producing eminently wearable
t-gold and platinum jewelry.

Claude Monet, Footpath in the Garden

T·U·R·I



Leslie Berman, Inc
Jeweler

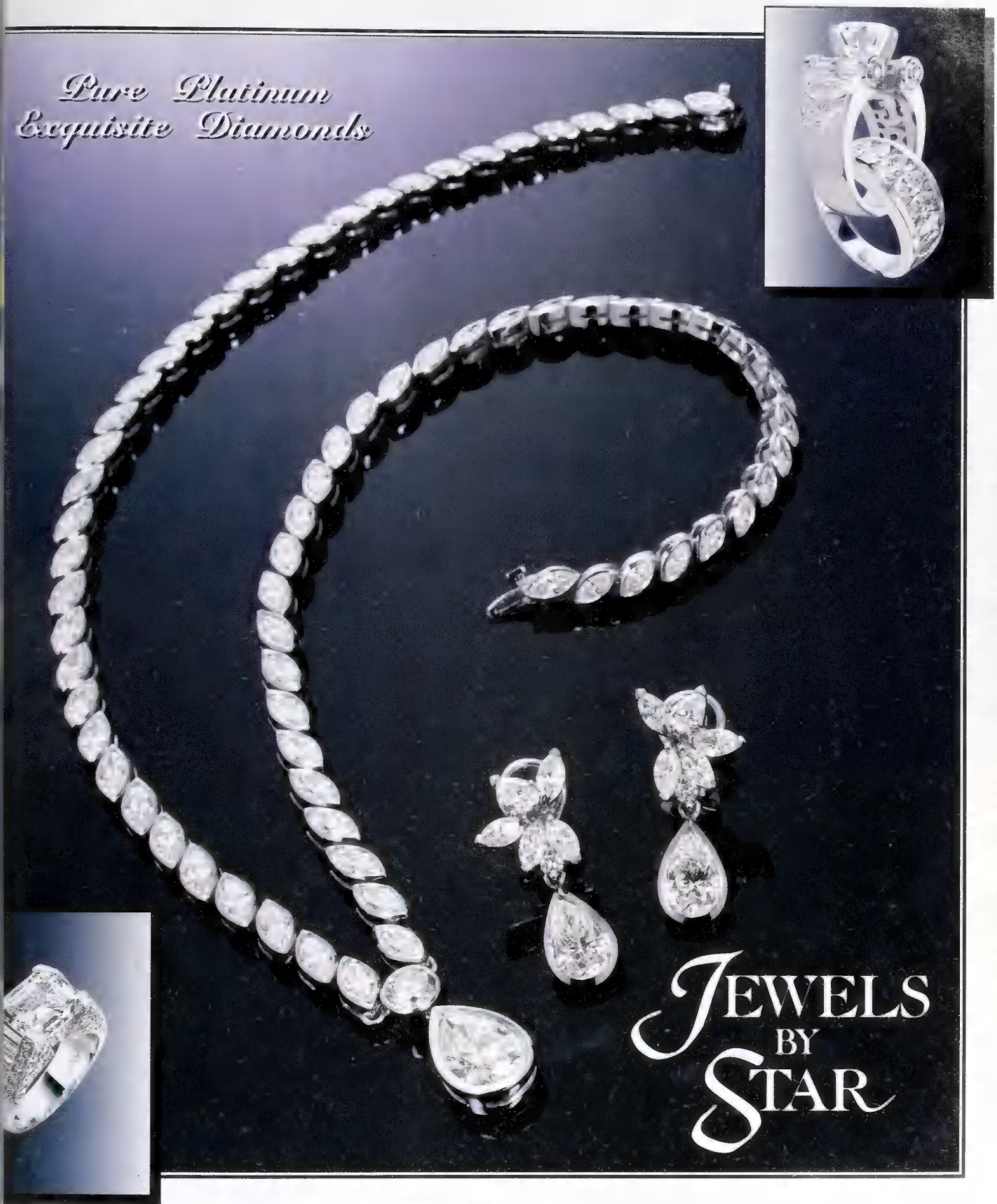
589 FIFTH AVENUE · SUITE 904 · NEW YORK
TEL. 212-888-1188 · FAX 212-

Jewels By Star

The beauty of Jewels By Star is all in the details. And that's just what the eye can see-not all the steps from first sketch through finishing the backs. Rafael Fouzailoff, the designer and second generation in this family business wouldn't do it any other way. As he says, "Meticulously crafted classic styles with a unique twist are the most enduring designs."



Paul Cezanne, Le Lac



Available at

MANN'S
JEWELERS
2945 MONROE AVENUE ROCHESTER, NY 14618 716-271-4000

ll 888 • JBS • 6094 for the J.B. STAR jeweler nearest you www.jbstar.com

Colormasters

Sought after for their bold gemstone rings of incomparable color and quality, Colormasters now reveals its delicate side with the Rosette collection. Impeccably crafted emerald, ruby, sapphire, and diamond suites are masterpieces in miniature.

Gustav Klimt: Sonne

Experience
this extraordinary collection...

Indulge your senses
in these rare jewels
which a privileged few
will possess.

Each one
a masterpiece.





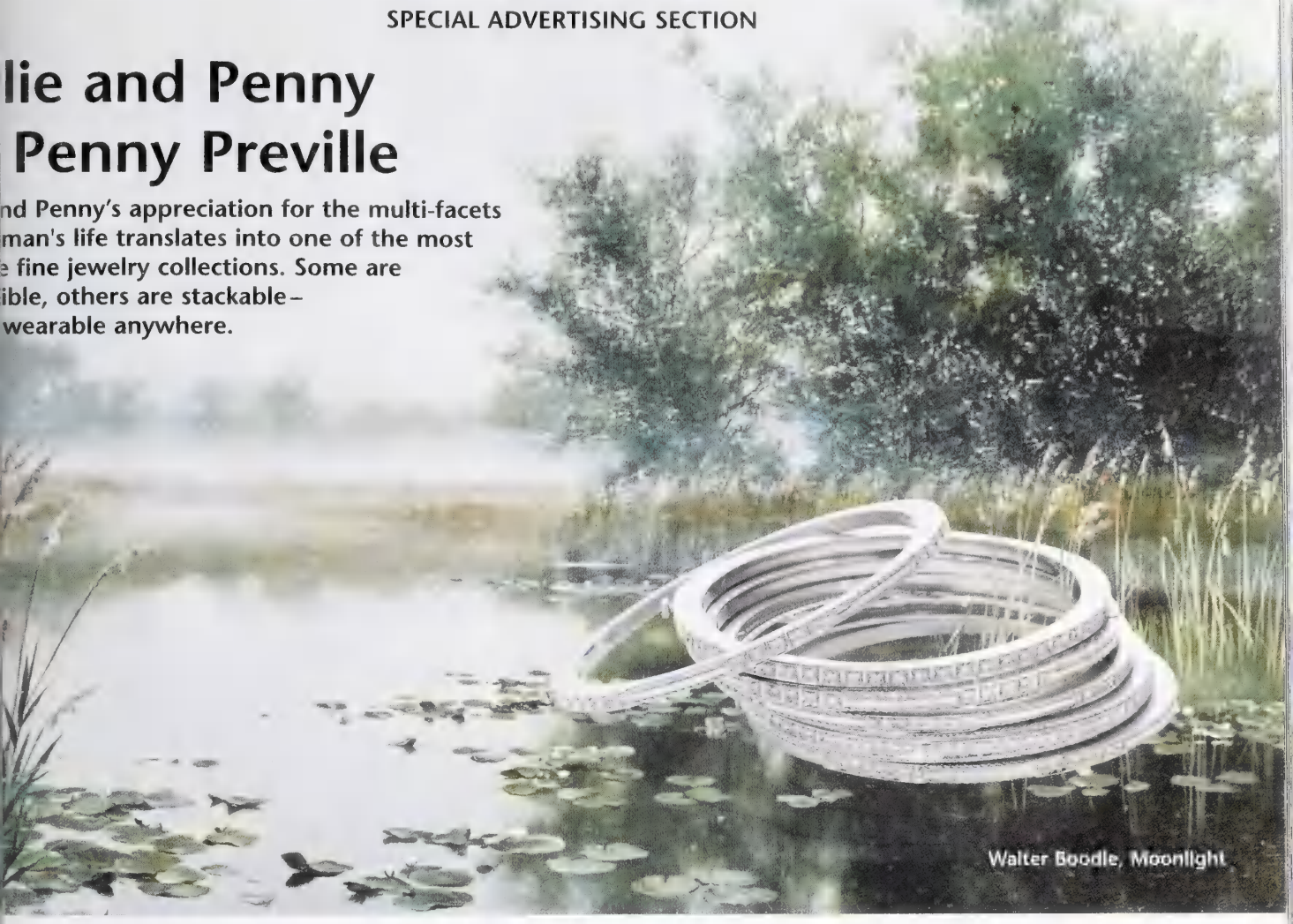
COLOR
MASTERS
PRECIOUS JEWELRY

3 West 35th Street, 8th Floor New York, NY
www.colormastersjewelry.com

Call 1.800.937.3336 for your Nearest Jewel

lie and Penny
Penny Preville

nd Penny's appreciation for the multi-facets
man's life translates into one of the most
e fine jewelry collections. Some are
ible, others are stackable–
wearable anywhere.



leslie

I'm inspired when
I get together with my friends.
Sharing our thoughts and feelings,
just being who we are.



enny

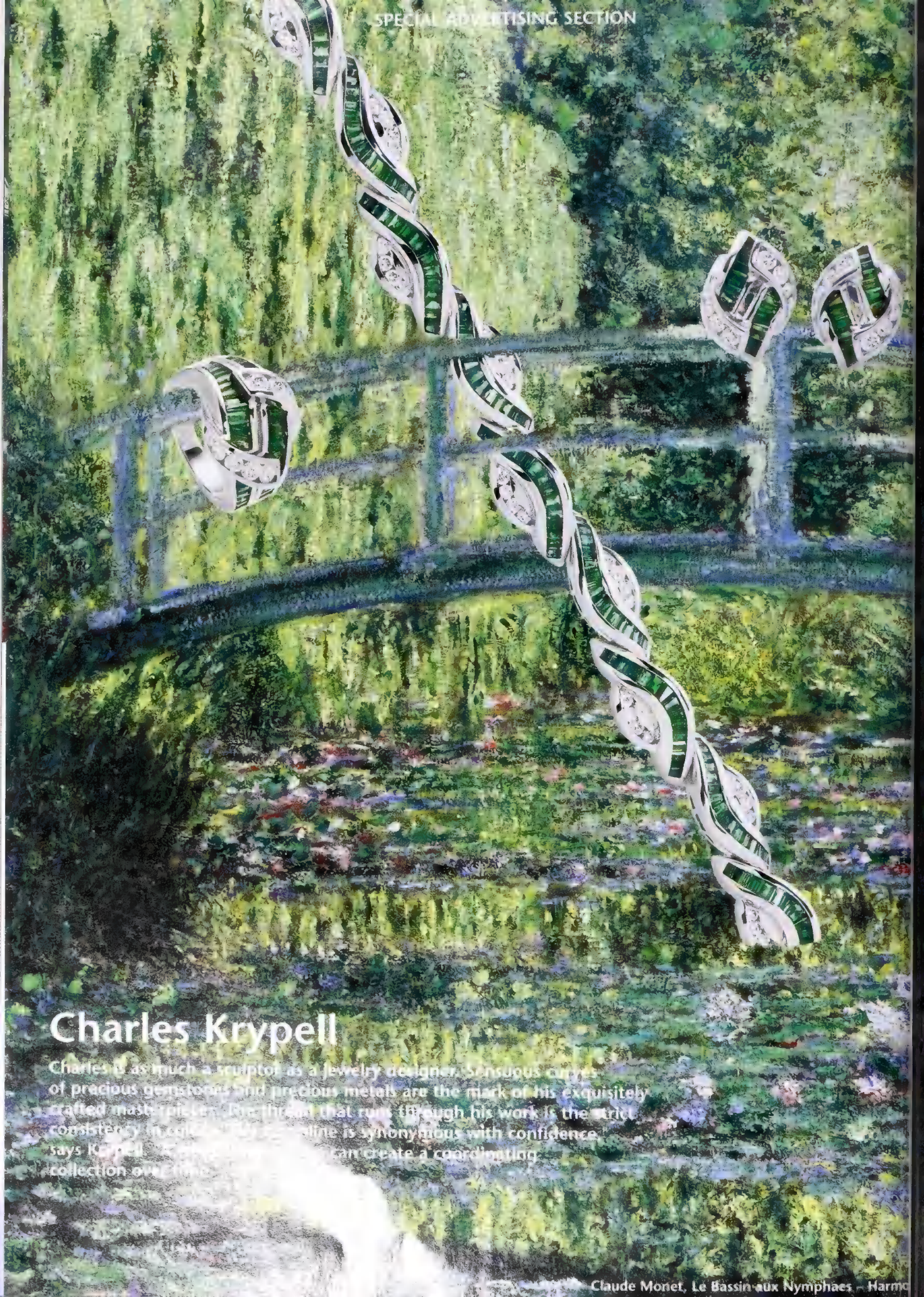
e's this total myth about competition
ıg women. I love to see my friends looking
iful, and I like to be a part of helping women
fine their personal style.

All you need.
NDON
W E L E R S

Street, East Hampton 516-329-3939
na Manhasset 516-627-7475
eatley Plaza, Greenvale 516-621-8844
ol Street, Glen Cove 516-671-3154

1-888-4 PENNY P www.leslieandpenny.com www.pennypreville.com

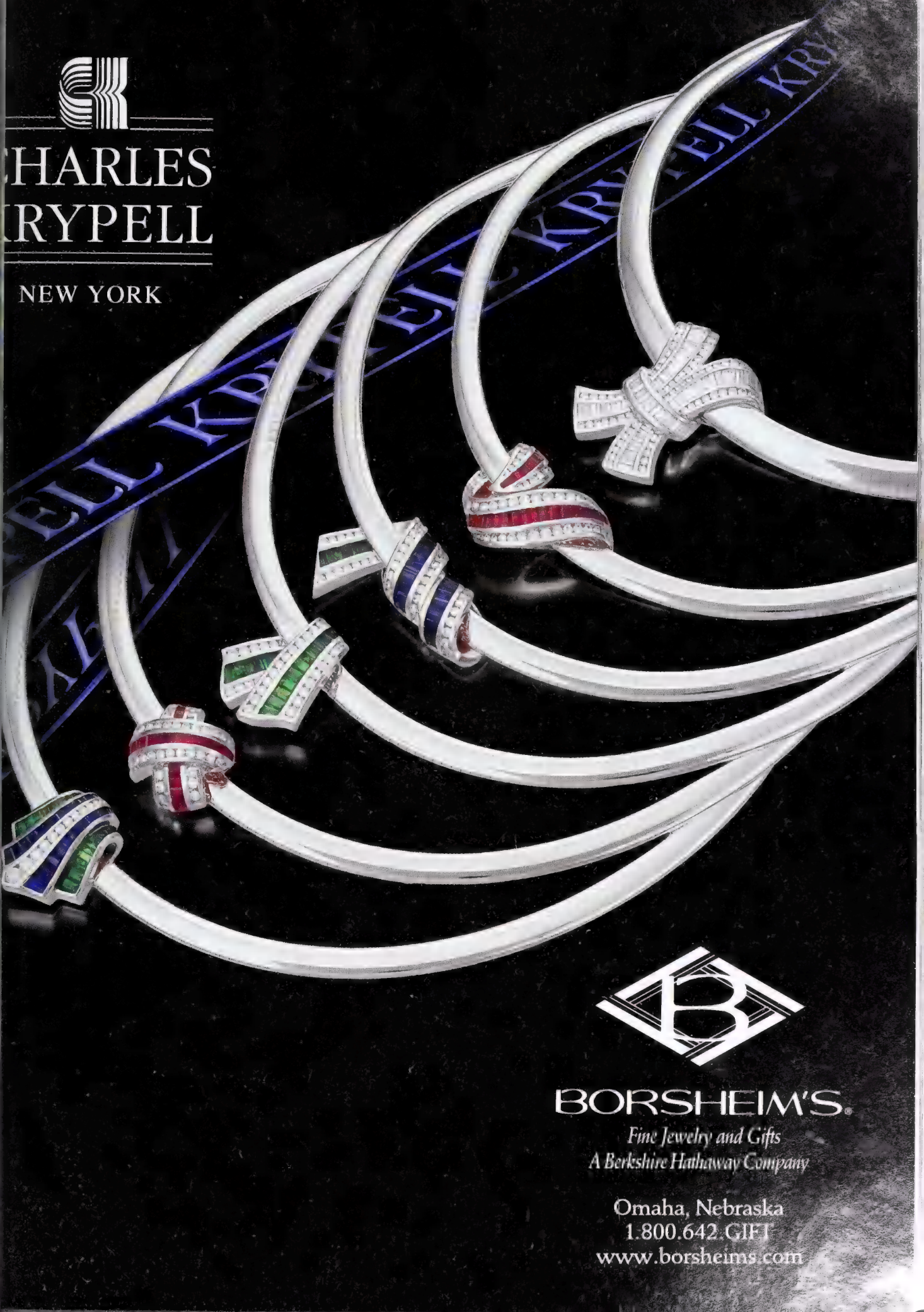
leslie & penny
for
PENNY PREVILLE



Charles Krypell

Charles is as much a sculptor as a jewelry designer. Sensuous curves of precious gemstones and precious metals are the mark of his exquisitely crafted masterpieces. The thread that runs through his work is the strict consistency in color and line is synonymous with confidence, says Krypell. [illegible] can create a coordinating collection [illegible]

Claude Monet, Le Bassin aux Nymphaes – Harmo


CHARLES
KRYPELL
NEW YORK
BORSHEIM'S
Fine Jewelry and Gifts
A Berkshire Hathaway Company
Omaha, Nebraska
1.800.642.GIFT
www.borsheims.com



Garav

Garavelli, one of the oldest jewelry compa
Italy, performs a kind of alchemy with pr
metals and diamonds. They become undu
surfaces of tightly woven fabric-like go
delicate gold lace punctuated with di
a



Isaac Levitan, Acqua Alta



Simon Sobie

579 Fifth Avenue • New York, NY 10017
Tel: 212-832-3246 & 1-800-64SOBIE
Fax; 212-832-3328
e-mail: bsober@msn.com • website: www.simonsobie.com

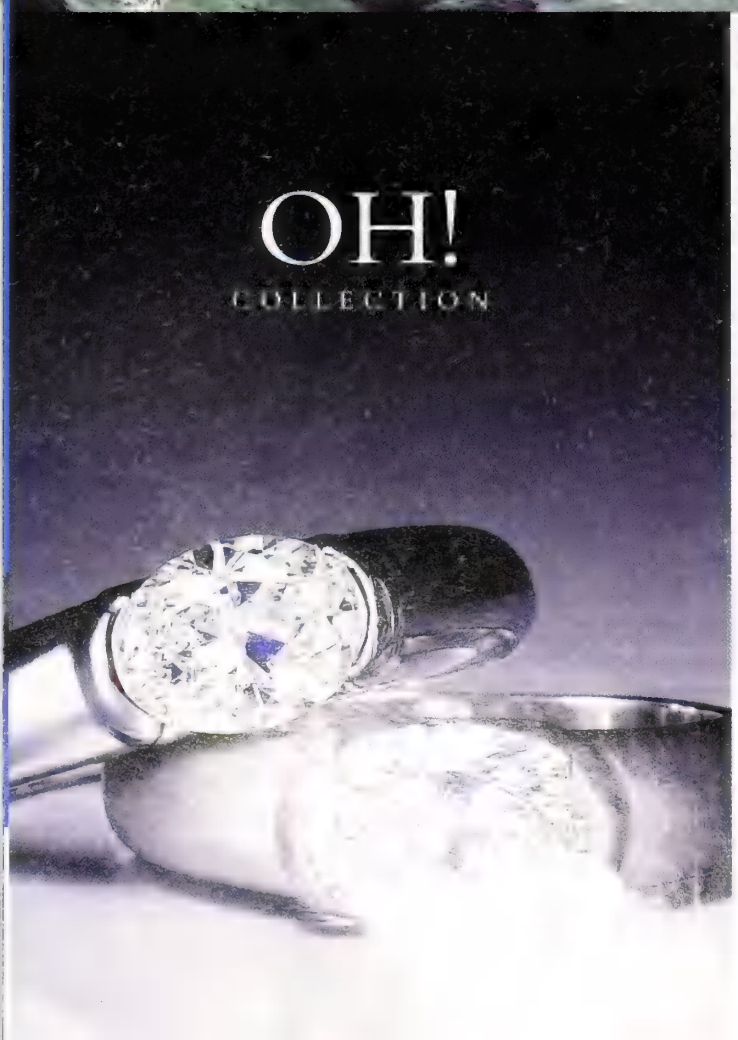


Introducing our newest designer from Italy
working exclusively for Simon Sobie & Co.,
Salvatore Barberi.
Mr. Barberi works in an architectural medium of d
accented with bold semi-precious stones or diamon

William Goldberg

"Diamonds should bring joy into the lives of people," says William Goldberg, who is known around the world as a purveyor of the finest and rarest diamonds. A William Goldberg diamond is the benchmark for quality and is cut to yield the maximum brilliance and life. Says Goldberg, "The perfect diamond is the one that makes you perfectly joyous."

Claude Monet, Pink W



WILLIAM GOLDBER
DIAMOND CORPORATIO

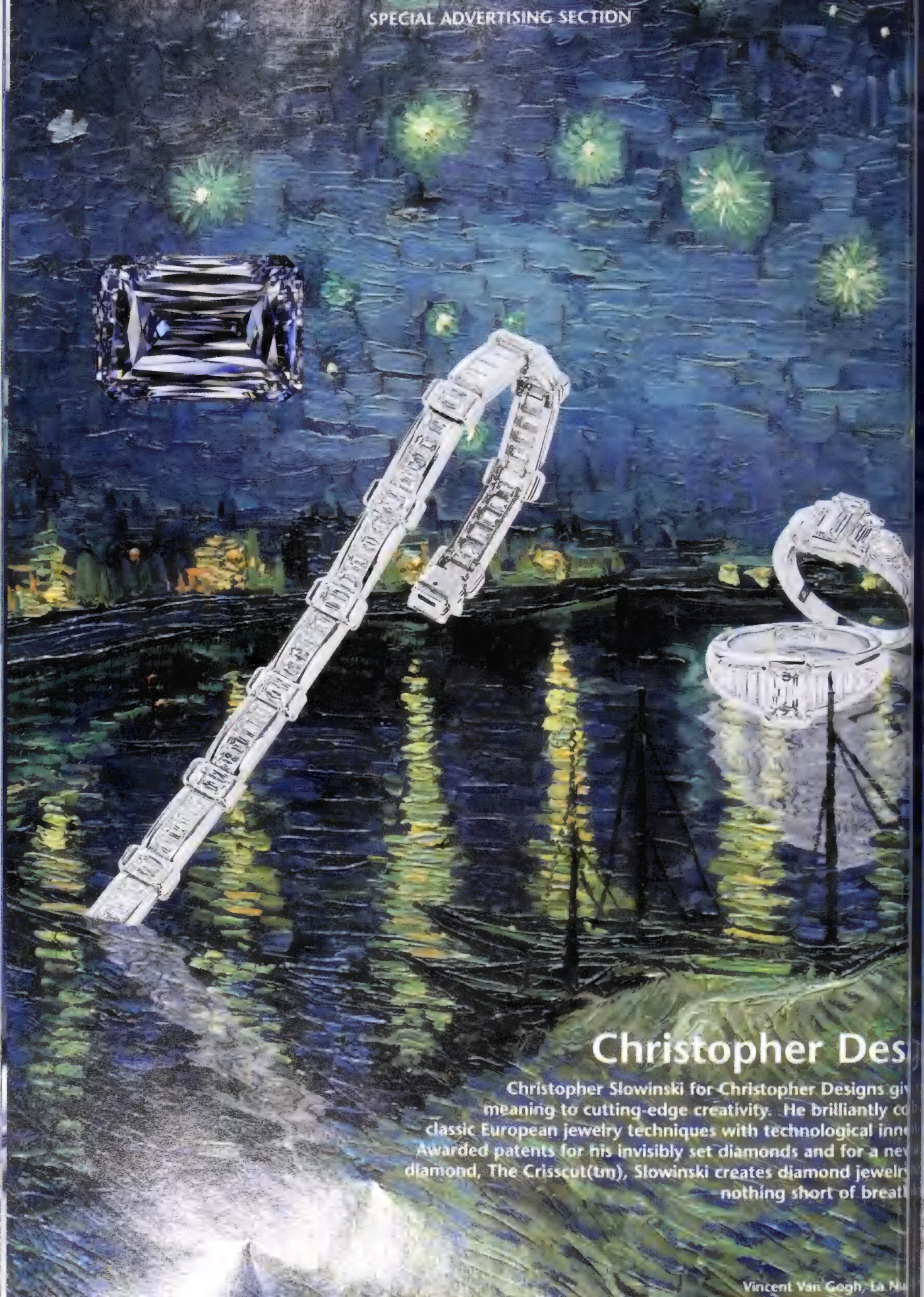
Fortunoff
NEW YORK, NEW YORK
212.758.6660 • 800.777.2807



Alfieri & St. John

Alta gioielleria italiana.

ALFIERI & ST. JOHN S.p.A. ▪ Viale Vittorio Veneto, 12 • 15048 VALENZA (AL) ITALY ▪ Tel. +39/0131.953.681 • Fax +39/0131.959.848 ▪ e-mail asjitaly@tin.it
Toll free number 888 768 4953 ▪ e-mail: rrsalespro@aol.com



Christopher Des

Christopher Slowinski for Christopher Designs gi
meaning to cutting-edge creativity. He brilliantly c
classic European jewelry techniques with technological inn
Awarded patents for his invisibly set diamonds and for a ne
diamond, The Crisscut(tm), Slowinski creates diamond jewelr
nothing short of breat

Vincent Van Gogh, La N

Christopher Designs Crisscut®



U.S. and International Patent #US00D391518S

Ultimate Passion... Crisscut Diamond



Christony Inc.

MADISON AVENUE
AT 53RD STREET
W YORK, NY 10022
212-888-0505

SEE IT FIRST
AT
cellini inc
1-800-255-3310 E-MAIL CELLININY@AOL.COM
PLEASE WRITE FOR A FREE CATALOG

HOTEL WALDORF ASTORIA
PARK AVENUE AT 49TH STREET
NEW YORK, NY 10022
212-751-9824

Gregg Ruth

Famous for his diamond pavé designs, Gregg Ruth's newest collection introduces a palette of precious color. This evolution in style finds perfect expression in his convertible diamond choker, which offers two dramatic looks in one. The choker's detachable centerpiece can be replaced with a breathtaking emerald-cut sapphire surrounded by fancy yellow diamonds--or a precious gemstone of a woman's choice.



Malibu, California
For your nearest fine jeweler please call 800 ▪ 282 ▪

PHOTO: RON SALTIEL

GREGG RU



Wallach Sons

Americana Shopping Center
2104 Northern Boulevard, Manhasset, N.Y. 11030 (516) 627-2818

Jean Vitau™
CREATIONS



For more information please call 1-800-221-1299 or log on to www.jeanvitau.com

DiLaro

A fresh interpretation of classic shapes is the mark of a DiLaro jewel. "The challenge is to create pieces that enhance a woman's beauty, not overpower it," says John Apel, DiLaro's master craftsman.

Claude Monet, The Seine a

DILARO



FOR MORE INFO[illegible]ON, PLEASE CALL 1-800-231-9



Gem Platinum

Founded in 1928, Gem Platinum made its mark with elaborate Art Deco platinum and diamond jewelry. Four generations later, Gem Platinum continues to excite the senses with a union of discreet luxury and elegance.

Paul Cezanne, L'arqueduttin

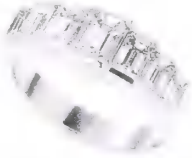


GP

GEM PLATINUM

For further information, or the select fine jeweler near you, please call 800•356•3192 or visit our website: www.gem-platinum.com

e-mail gladly accepted at gemplat@pipeline.com

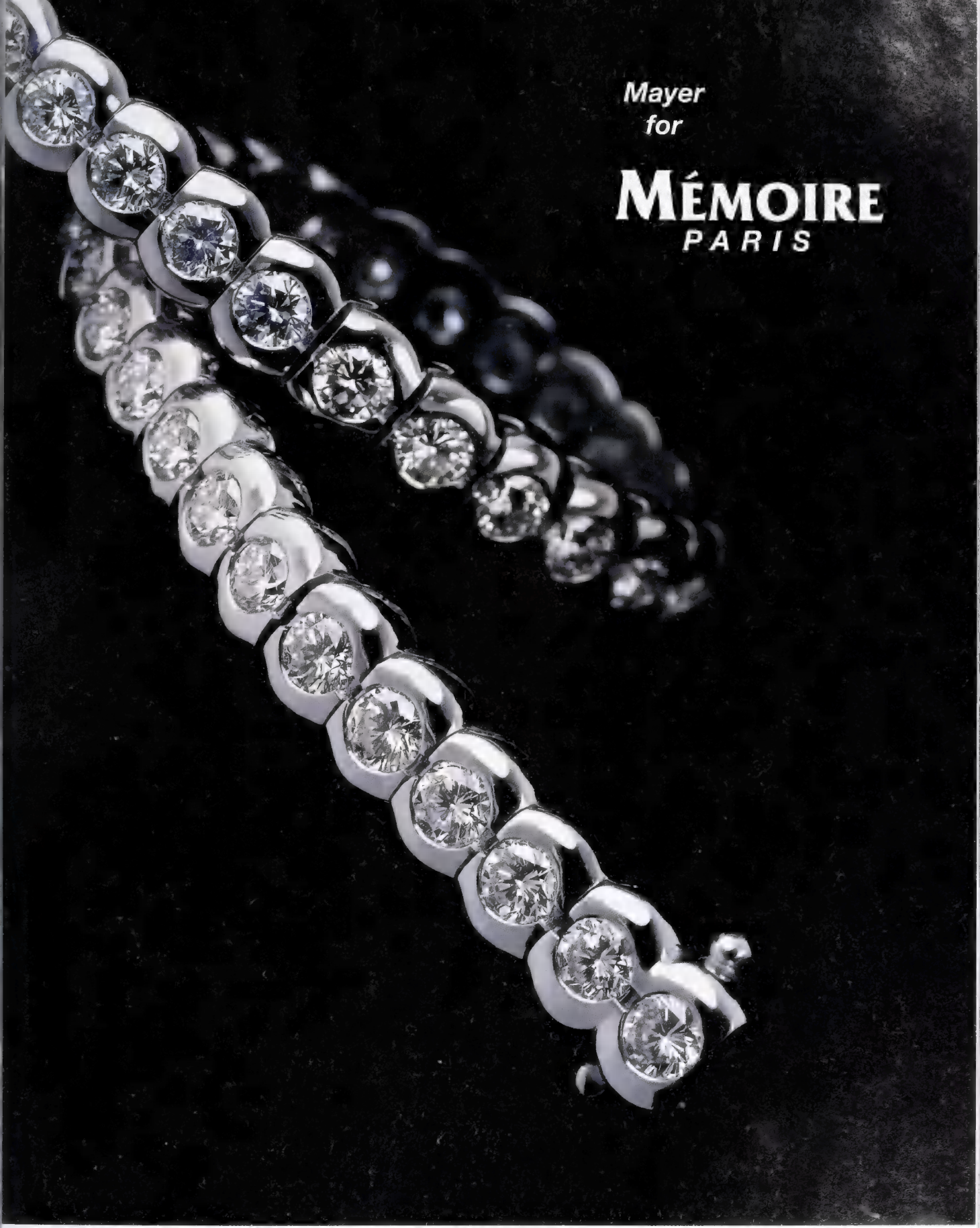




Mayer for Mémo

A family tradition since 1599, Mayer has attracted the pat
of aristocrats and royalty. Crafted in Idar-Oberstein, G
the gem-cutting capital of the world, the sumptuou
continue to reflect impeccable craftsmanship and Eu
styling. Now available in the U.S. under the name M
Mémoire-the new *Diamond Pavé Silk** collection
18-karat-gold and platinum *Echelon Collection* of br
patented for its smooth link movement-ill
the enduring quality of Mayer family

Claude Monet, Waterlilies a



Available at all
Neiman Marcus
Locations





A+P

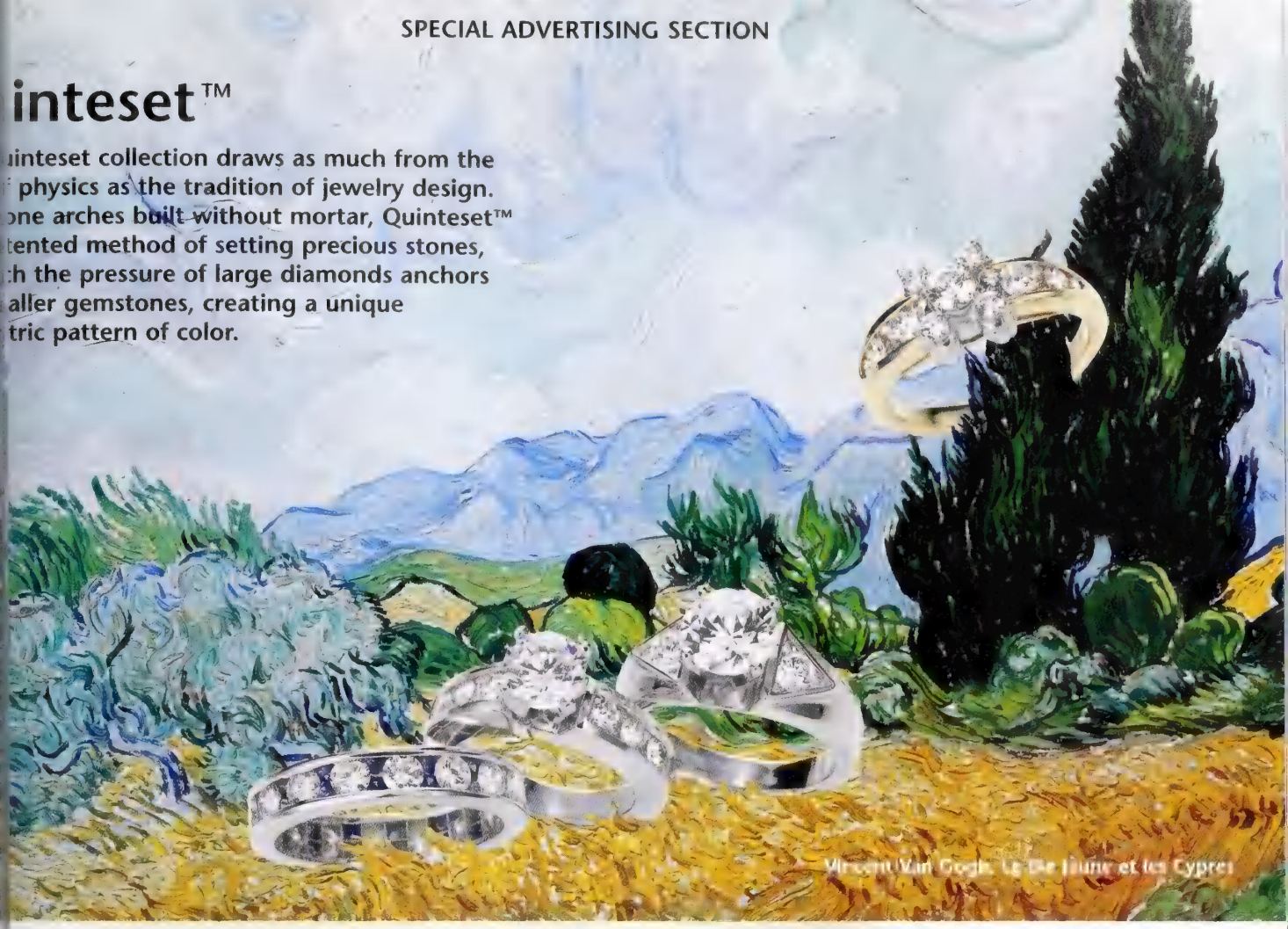
AUSTERN & PAUL

Manufacturing Jewelers • New York

austernandpaul.com • Tel: 800-221-2066 • Fax: 212-753-2477

inteset™

inteset collection draws as much from the physics as the tradition of jewelry design. one arches built without mortar, Quinteset™ tented method of setting precious stones, h the pressure of large diamonds anchors aller gemstones, creating a unique tric pattern of color.







QUAD

The ideal square diamo

design

Amba



Neiman Marcus

213-[illegible]3465 800-223-3374 or **www.ambardiamonds.com**

Patented designs [illegible] accompanied by a certificate of authenticity and an international warranty.

[illegible] Trademarks of Ambar Diamonds Inc.



is Philippe Trundle Bed is available from our Quick Ship Program finished
vn, or to order in any of our 18 hand-applied finishes and colors.
Grange catalogue send $10 to Grange Furniture, Inc.
xington Avenue, New York, NY 10016

GRANGE

1·800·GRANGE 1

www.grange.fr

DECORATING DON'TS

Once you know which way not to go, the path is clearer. In this case, avoiding several wrongs may lead you to do the right thing

By Margaret Kennedy



"Good taste is the worst vice ever invented by man," said Dame Edith Sitwell. This doyenne of English literature—who wrapped her head in turbans and draped her bed in Oriental silks—believed that the fear of appearing tasteless drives people to timidity and conformity. She was an independent spirit who would not have appreciated a list of rules and would blithely have broken them all. Take the simple matter of candles. One designer insists on nothing but ivory, another uses only pure white, and a third (horrors) goes for black. That said, there are certain decorating pitfalls everyone would prefer to avoid. I compiled my own list, then asked a few designers with very diverse styles to add their gripes. What follows is cautionary rather than gospel. Feel free to write your own script.

1. Don't even lift a finger without an overall decorating plan. First, spend time thinking about how you'll use spaces, what kind of light rooms receive, what atmosphere you're aiming for. *M. K.*

2. "Don't try to fit all your desires into one room. People come to me with a fistful of magazine tearsheets and want everything at once—you need to edit ideas and know when to stop." *Bruce Bierman*

3. "A big mistake many people make is not dealing with the background properly. Get the bones right and you won't have to mask or hide the weaknesses. Just patching up the architectural eyesores with decoration ruins rooms." *Thad Hayes*

4. "When renovating or building, don't wait too long before hiring [illegible] to make sure the plugs are in the right place and the [illegible] window-dressing nightmares." *Sam Blount*

5. Don't be afraid [illegible] future [illegible] the safety of beige. Whether a [illegible] color can enrich the architecture, [illegible] the doldrums and give it a wallop.

6. "Don't overcollect small objects. Too many teeny things overwhelm a room and look fussy" ***Jacquelynne P. Lanham***

"Don't split your collections and scatter them around—confine them to one hanging shelf, fil cabinet or cover one table" ***Sam Blount***

7. "When in doubt, go for the overscale. Even a small room can often use a big table or bookcase to mak a statement." *Thad Hayes*

8. "Most people tend to order sofas and chairs way too small fearing they won't fit. Just use fewer, bigger things." *William Diamond*

"4,500 floors...all stretched out in one store." CATHY RIGBY



From carpets and area rugs, to ceramic tile and vinyl floors, to hardwoods and durable laminate flooring — we've got every room of your home covered! We invite you to come experience what America's newest floor covering store is all about...great selection, incredible values, and unbeatable service!

Come see how we're a different kind of floor covering store — a store with nationwide buying power that guarantees a great low price on every floor.

We're a store that's committed to our communities as a proud sponsor of Special Olympics.

Our sales associates will help you transform any room into a perfect 10. As Cathy Rigby, Olympic Gymnast, Broadway Star, and Mother Of The Year, says, "It doesn't matter who you are. If you like great prices, you'll love Flooring America!"

Proud Sponsor of Special Olympics

www.flooring-america.com

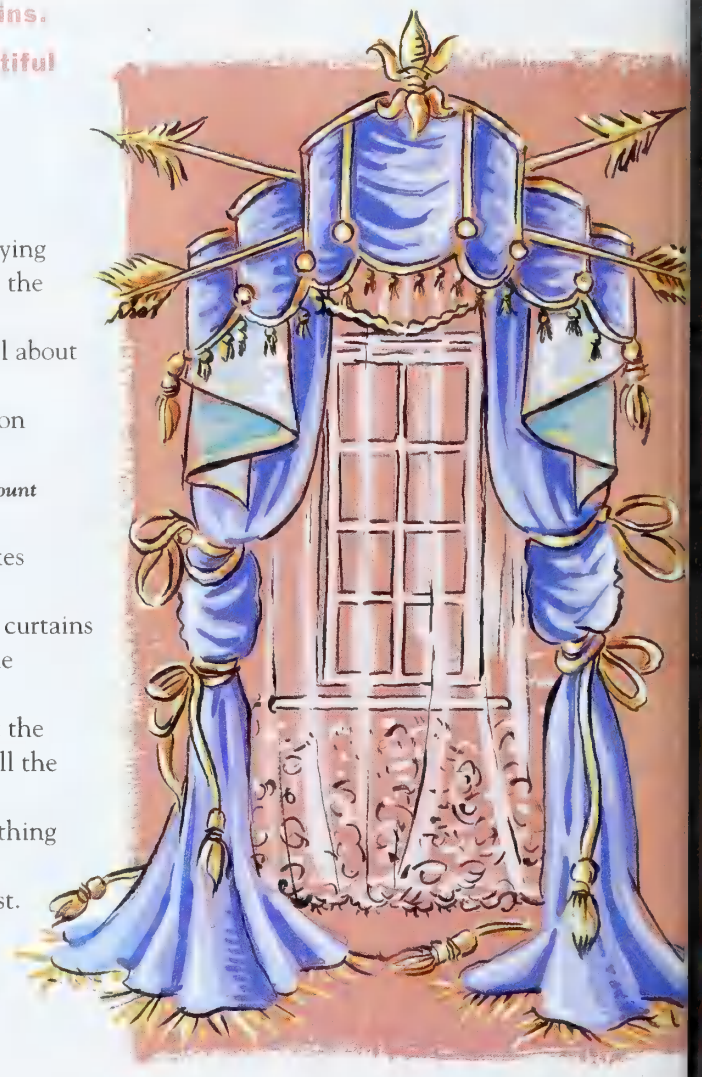
FlooringAMERICA

For the Flooring America™ location nearest you, call 1-800-4-FLOORS (1-800-435-6677).

hardwood ceramic carpet laminate

Just One More Way...We're Flooring America!

9. Don't overwhelm windows with fussy curtains. "Too much fabric on a window can hide a beautiful view" *Reed Hayes*



10. Never do a room all in one style unless you want a museum look. M. K.
"I hate it when people insist on matching everything, or buying suites of furniture. The looser, more diverse the furnishings, the more interesting and fun the decor." *Anthony Baratta*
11. Perfectly safe is perfectly boring. "Great decorating is all about taking risks." *William Diamond*
12. "Don't hang art too high—look at it from a seated position before deciding." *Joe D'Urso*
"People overcompensate and hang pictures too low." *Sam Blount*
(This one needs a committee.)
13. Don't hang valances too low—it cuts out light and makes windows look stunted. M. K.
14. "For a window with way too much space above it, hang curtains high and use a blind or Roman shade underneath to give the illusion of height." *Sam Blount*
15. When composing your own personal mix, don't neglect the need for a common thread such as color, line, or scale to pull the elements together. M. K.
16. Don't ignore the 21st century—every room needs something contemporary to show it belongs in the present. M. K.
17. For floors, avoid finishes with a yellow bowling-alley cast. Instead, go for ebony dark or whitewashed pale. M. K.
18. "Don't abandon practicality for aesthetics. When you want to read you need a good lamp next to your chair and a table for your drink. Very fragile silks make me feel I can't sit on them." *Bruce Bierman*

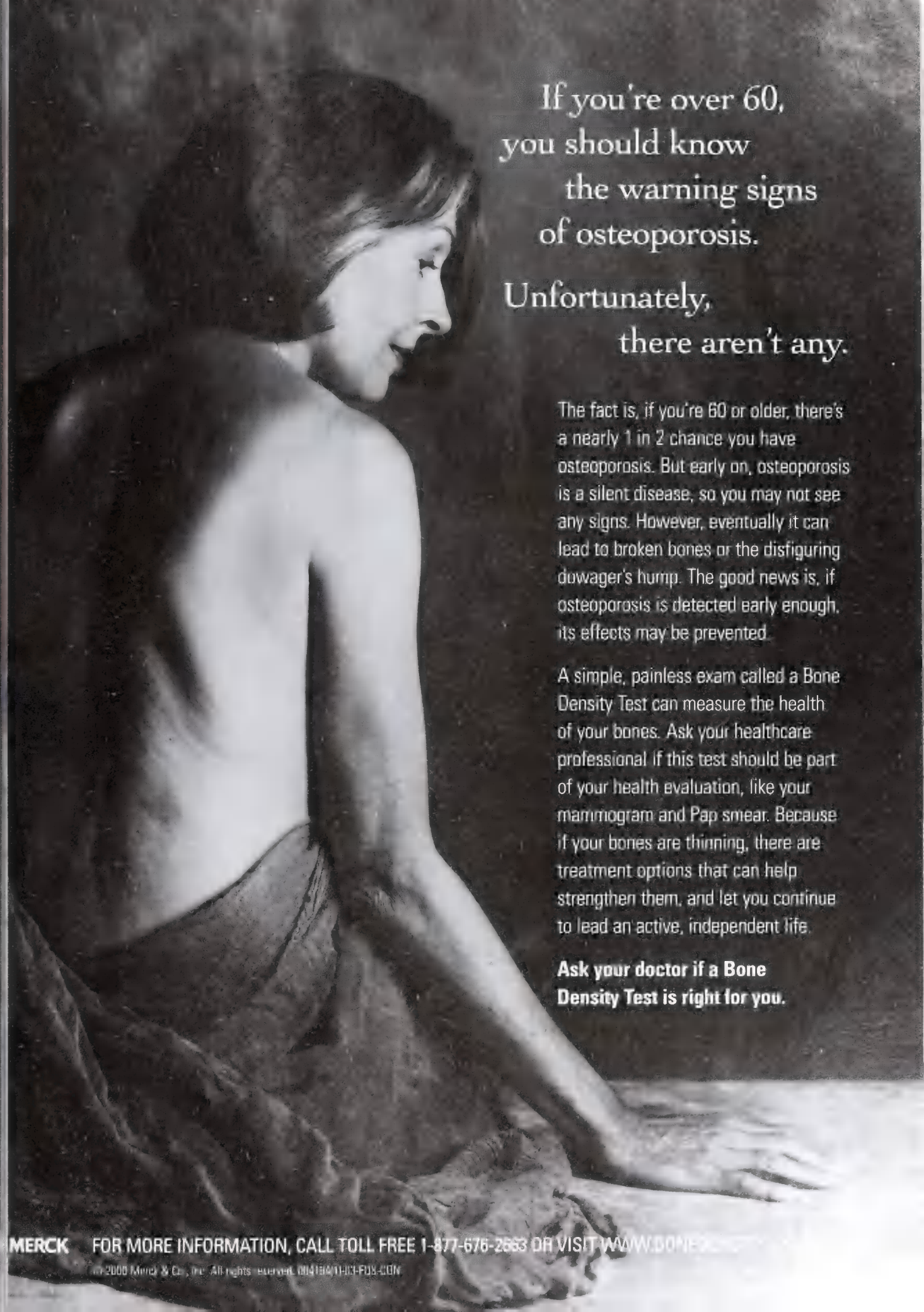


19. "Don't use a lonely little rug in a big space." *Ralph Harv*
20. "Don't forget comfort. Sofas need to be deep enough curl up on and armchairs might swivel." *Joe D'Urso*
21. Nothing ages a room faster than out-of-fash lampshades. M. K.
22. "I hate it when people jam so many objects on bookshelves that you can't get at the books." *Bruce Bierma*

23. Don't give big men dainty chairs. "It has been my experience that men don't li sitting in slipper chairs—they prefer chairs with arms" *Bruce Bierman*

24. Don't confuse size with quality. "A nice small drawing is a much better choice than a large mediocre painting." *Bruce Bierman*
25. "When people hire designers, the biggest mistake the make is not to listen to them." *Jacquelynne P. Lanham*

For answers to your decorating questions, visit our Web site at www.housebeautiful.com


If you're over 60,
you should know
the warning signs
of osteoporosis.
Unfortunately,
there aren't any.
The fact is, if you're 60 or older, there's a nearly 1 in 2 chance you have osteoporosis. But early on, osteoporosis is a silent disease, so you may not see any signs. However, eventually it can lead to broken bones or the disfiguring dowager's hump. The good news is, if osteoporosis is detected early enough, its effects may be prevented.
A simple, painless exam called a Bone Density Test can measure the health of your bones. Ask your healthcare professional if this test should be part of your health evaluation, like your mammogram and Pap smear. Because if your bones are thinning, there are treatment options that can help strengthen them, and let you continue to lead an active, independent life.
Ask your doctor if a Bone Density Test is right for you.
MERCK
FOR MORE INFORMATION, CALL TOLL FREE 1-877-676-2663 OR VISIT WWW.BONE
©2008 Merck & Co., Inc. All rights reserved. 08418A(1)-03-FOS-CON

MULTICULTURAL, MULTIPURPOS

John Danzer, famous for his handsome garden furniture, tries his hand indoors with a new collection

By Christopher Petkanas

"My grandmother was a decorating freak," exclaims John Danzer. "She would have loved what I did with the money she left me!"

Where other forty-somethings might have used an inheritance to buy a Mercedes, or fund some time off in Bali, Danzer had a dozen pieces of furniture built to his own designs—designs he created to solve the furnishing problems in his New York City apartment. Now, after a year of obsessive adjusting and midnight crises, the collection is headed into production.

"It's 1940s America meets Asia meets 1920s Denmark," says Danzer, a noted garden furniture designer whose company, Munder-Skiles, will manufacture the new line. "And while it's meant for the home, the collection has the functionalism and clean lines of office furniture. I made every piece answer three criteria: It had to be small, it had to be movable, and it had to have multiple uses."

The line embraces everything you need to furnish not just a Manhattan studio, but almost an entire house: a cubbyhole desk, tiered side table, folding dining table, and sleek coffee table with Chinese legs. Unlike many furniture makers, Danzer is open to doing almost any piece in almost any wood, such as walnut, mahogany, oak, or cherry. Upholstery includes an ottoman and wing, club, side, and dining chairs, made up, perhaps, in the designer's favorite Christopher Howe leather ("it comes in wild colors and has a wonderful stonewashed quality") or Rogers & Goffigon garment-grade wool. The sofa is a reproportioned [illegible] upright model with a high back and sides by Danish master Kaare Klint.

After its agonizing birthing period, [illegible] collection is finished, he says. Or is it? The club chair is on its way back to the factory because the reeded legs are bugging him—too fancy. As his friends know, [illegible] of design, nothing is ever perfect enough for John. Which is of course what [illegible] niture so beautiful. ■

Munder-Skiles, 799 Madison Ave., New York, NY 10021, [illegible]-7-0150.



John Danzer on top of the furnitur heap. Clockwise from beside him: Adaptation of Thomas Jefferson's "dumb waiter," designed to serve a meal—one course per shelf. Ope the cabinet-desk and pull out a writing surface. Reworked chair fr Monticello by Sally Hemings's son John. Rescaled Klint sofa, ideal fo naps. Gateleg table. Folding "coac table" inspired by transportable 18 century piece. Version of Danzer's parents' wedding-present chair.



The heck with flying south.

Comfort. When you come down to it, that's what every family wants from the place they call home. Warm in winter. Cool in summer. Dry all year 'round.

Tyvek® HomeWrap™ delivers comfort through advanced nonwoven-fiber technology. A sheet of this unique material under the siding inhibits the penetration of wind, so a home's insulation can do its job. And remarkably, Tyvek® HomeWrap™ allows harmful moisture vapor to escape while effectively protecting the house from the ravages of rain. You'll enjoy lower energy bills too.

When you build your family's nest, make sure it's warm, dry and comfy. Wrap your home in Tyvek® HomeWrap.™ Questions? Call 1 800-44-TYVEK (1 800-448-9835).



DUPONT
Tyvek HomeWrap

© 1998 DuPont. Tyvek® is a DuPont registered trademark for its brand of spunbonded olefin
HomeWrap™ is a DuPont trademark for its brand of weatherization system

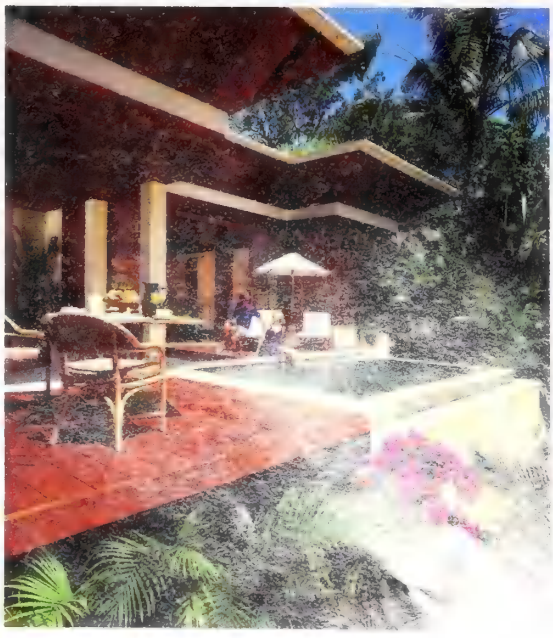
DOUBLE HAPPINESS

On much-touristed Bali, two recently opened luxury resorts—each with its own distinctive style—recapture the gentle essence of this headily enchanting island

By Eric Lawlor







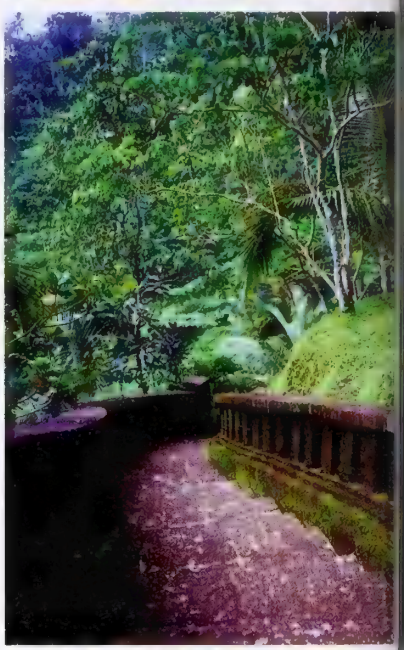
For all the droves of travelers that descend upon it, Bali remains remarkably resilient. McDonald's is a presence here now and, more recently, Dunkin' Donuts. Yet this tiny Indonesian island the size of Delaware is as steadfastly lovely as ever. I'm here to visit two of Bali's most sequestered spots. Both are recently opened luxury hotels near the town of Ubud, the island's cultural capital, in the central highlands: the Four Seasons Resort Bali, in the small village of Sayan, and Begawan Giri Estate, named for an even smaller village five miles away.

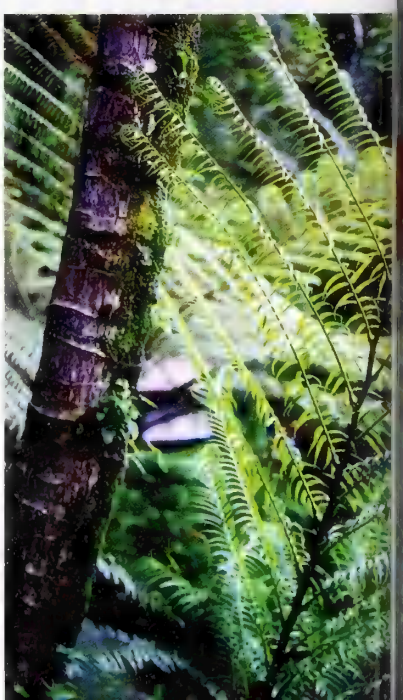
The drive from the airport in Denpasar takes almost an hour and is never less than vivid. We pass mango trees as prim as nuns, and coconut palms, their heads huddled as if exchanging gossip. A man with a length of bamboo urges some 30 or 40 protesting ducks along the road.

Every village has a temple—by one count there are 20,000 of them—and why not? Bali's pantheon of spirits is extensive. There are *bhuta-kala*, known for making mischief; the wraiths called *samar*, who go about as humans; *memedi*, skeletal apparitions sporting great mops of bright red hair; *tangan-tangan*, which manifest themselves as severed hands; and *ketugtug*, consisting only of disembodied feet.

Arriving at the Four Seasons is also something of an other-worldly experience. The taxi drops me off not at anything resembling a hotel but in front of a small thatched pavilion in the mid- >







The Four Seasons, Sayan, left, top to bottom: A lotus pond forms the roof of the main building. The dining area in a private villa. Right, all views: the grounds at Begawan Giri Estate.



Look Cool. Fight Cancer.

Hosted by Sela Ward

Service Announcement ©2000 QVC, Inc. Photo: Andrew Macpherson. Gucci Sunglasses Courtesy of Safilo Group.

Watch **QVC's Cure by the Shore** Wednesday, May 17, 6–9PM ET QVC.

QVC and the Entertainment Industry Foundation present *QVC's Cure by the Shore*, a shopping event broadcast live from the es Film Festival. You'll find half-priced designer sunglasses and accessories in the latest styles, plus more than a few celebrities. The coolest part? Net proceeds fund the National Women's Cancer Research Alliance, bringing us all closer to a cure.

EIF

QVC's Cure By The Shore

NWCRA
NATIONAL WOMEN'S CANCER RESEARCH ALLIANCE

L BENEFACTOR: SAFILO GROUP / ACIES / AVIA / BARE ESCENTUALS / BIJOU GIVENCHY / BOB MACKIE DESIGN GROUP / BORGHESE ESSENTIAL ITALIAN BEAUTY / CALVIN KLEIN EYEWEAR / HOCHMAN DESIGNS, INC. / CAROLINA HERRERA / CARRERA EYEWEAR / CHRISTIAN DIOR EYEWEAR / DANSKIN / ELITE MODELS EYEWEAR / FABERGÉ / FENDI OCCHIALI / GUCCI / INCESS ELIZABETH FRAGRANCE / INGE CHRISTOPHER / JUDITH JACK / KATHLEEN KIRKWOOD / KENNETH COLE / MAUI JIM SUNGLASSES / MEDALLION BY WATHNE / MINE / PREFER / NAPIER / NAUTICA EYEWEAR / 1928 JEWELRY CO. / NINE WEST JEWELRY / PEOPLE WEEKLY / PHILLIP BLOCH JEWELRY / REJUVENIQUE FROM SALTON / BOX COSMETICS / TONY & TINA / TOVA COSMETICS / TWIRLEY TOWEL / VALENTINO EYEWEAR / WOLFORD **»SPECIAL THANKS TO SELA WARD FOR HER SUPPORT OF QVC'S CURE**

www.qvc.com



Is your home a reflection of you?

Decorate with all your senses. Take a color test. Learn how your choice of décor can affect your emotions. Or flip through pages of inspiring photos. It's all in our free booklet. Use the form below, visit www.corian.com/info or call **1-800-986-6444 ext. 255.**



Send to: DuPont Corian®, P.O. Box 308, Mount Olive, NJ, 07828

Name_____

Address_____

City_____

State_____ Zip_____

Phone_____

Are you ☐ Remodeling? 255
☐ Building a new home?

How soon will you be starting your project?

☐ < 3 months ☐ 7-12 months
☐ 4-6 months ☐ Not s...

CORIAN

dle of a bejungled nowhere. A smart young porter takes my luggage and gestures in the direction of a slender bridge, which also appears to lead nowhere. I follow him anyway and notice a carp-filled lotus pond ahead, floating mysteriously like an enormous saucer above the verdant river gorge, but still no hotel. The bridge ends in a flight of stairs that descends through the middle of the pond and since there's no place else to go, I venture down until suddenly I'm in a vast, open-walled room that looks directly into the tropical forest. It's the lobby of the hotel, and the lotus pond is its roof, supported on an elegantly curving colonnade. The resort's principal building, which grows like a giant mushroom from the side of the Ayung River valley, is approached from above and behind, and so remains practically invisible until, in a breathtaking coup de théâtre, the reception floor is entered.

This is not the only surprise at the Four Seasons, Sayan. There are 28 free-standing villas scattered about the property's 17 acres of rolling hillside gardens and terraced rice paddies, but since they, too, are approached from above, each remains artfully concealed. With the exception of the splendid terrazzo soaking tubs in the luxurious bathrooms, the interiors are understated, with simple polished-plaster walls, stone, wood, and tile floors, and fabrics and furniture of local manufacture. Throw open the sliding doors, however, and enter a totally private world of broad-planked teak decks, inviting plunge pools, and lush tropical vegetation.

Apart from the lobby, the spectacular three-tiered main building contains 18 suites, a bar, a restaurant, and a spa. The bar on the top floor and the restaurant one story below are open to the elements and overlook paddy fields, a plunging cataract, and the jungle beyond. On the lowest level are the spa and a stone foundation wall so massive, it might be the base of a minor pyramid.

The hotel was designed by John [illegible]eah, a London-based architect. He [illegible]nded to create something "contex-[illegible]nsitive"—a structure as unob-[illegible]he could make it, one that blurs the line between nature and [illegible]fice—and he has, to an extraordi[illegible] extent, succeeded. There is a light[illegible] and whimsicality about the main b[illegible]ing—a touch, even, of the fantast[illegible] that makes its presence essent[illegible] benign. The structure has a gently [illegible] liant spirit, and this appears to a[illegible] the guests, who prove to be a grega[illegible] lot. While it is perfectly possibl[illegible] keep entirely to yourself, the pu[illegible] spaces exude such an enchanting,[illegible] key glamour that it is hard to esc[illegible] them totally.

BALINESE STYLE



For antique, reproduction, or co[illegible] temporary Indonesian furniture[illegible] the style and quality encountered[illegible] these two Balinese resorts, visit t[illegible] Warisan Gallery in Kuta—about [illegible] hour's drive from Sayan—who[illegible] workshops made the bamboo-ar[illegible] teak TV armoires in rooms at t[illegible] Four Seasons. Many pieces, inclu[illegible] ing those above and below, are a[illegible] available in Warisan's new Los A[illegible] geles shop. 7470 Beverly Bouleva[illegible] Call 323-938-3960. *E.L.*



n in Kyoto, Caribbean and Sun Sinks. Cameo White. Corian® is a registered trademark. Only DuPont makes Corian®.



Tell your husband he can choose the cabinet knobs.

uh... um... uh... um...

ive a little here. You take a little there. Until you see something you just have to have. Like Corian.® With its striking beauty and expansive palette, you can express your personal style almost any way imaginable. Yet it's also enduring and renewable, making it an exceptionally al choice. In fact, Corian® would be perfect for the cabinet knobs. (Tell him he can choose the paper towels.)

CORIAN

For a free inspirational booklet, call 1-800-986-6444, ext. 255.

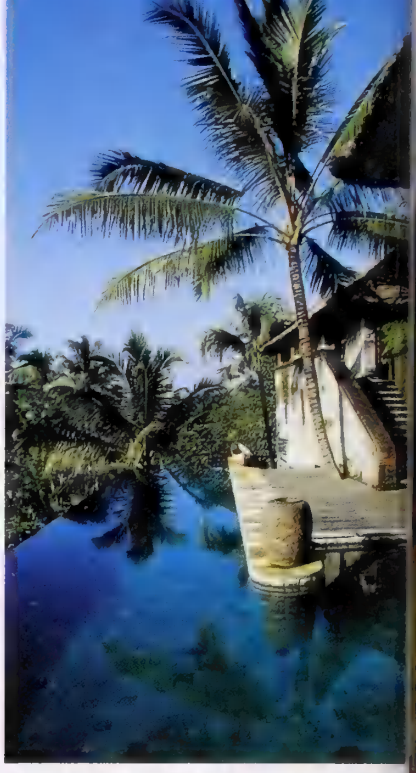
That's not really the case at Begawan Giri, my next resort of call, which is about a 15-minute drive from the Four Seasons. There are many similarities between the two superlative properties: unfailingly gracious staff, really terrific food, and flawless service. The major difference is one of mood. The constant mantra at Begawan Giri—which means Wise Man's Mountain—is "spiritual renewal," the pervasive atmosphere, serious and serene.

Despite its monastic aura, the estate has quite secular roots. After visiting Bali in 1989, Bradley Gardner, an Englishman who made a fortune selling fashion jewelry, decided to build a retreat that was part luxury hotel and part private hideaway. He bought 20 hillside acres beside the Ayung River and, finding them deficient, began to spruce them up. Terraces were carved, extensive trails blazed, water courses set, and some 2,500 trees planted—all to stunning effect. That done, Gardner hired Cheong Yew Kuan, a Malaysian-born architect, to design five villas discreetly dispersed around the forested landscape. Cheong chose not to compete with the paradisial setting but to reach an accommodation with it. The villas—actually five complexes, each in a different style, totalling 22 suites—have highly evocative names: Bayugita (Windsong); Tirta Ening (Clear Water); Tejasuara (The Sound of Fire); Wanakasa (Forest in the Mist); and Umabona (House of the Earth).

On arrival, I'm assigned a personal butler. He shows me to Tirta Ening, where I spend my first night, the only occupant of the four-suite complex, sleeping in a gauze-enclosed bed that the Ottomans would have envied. The feeling is of traditional Japan (though Cheong has spoken of it as "Asian in a nonspecific kind of way"), and the dominant motif is water. It's everywhere here: in the blue-tiled swimming pool, so placid it calls for one of Henry Moore's reclining sculptures; in the three small lotus ponds; and in the water garden with its cataract and outdoor bath hewn from a six-ton rock. The suites share a dining/living area, a library/study, and a kitchen/pantry, so if I want, I can roam far and wide. But I find all that space slightly intimidating, and confine myself to the relative coziness of the master bedroom with its bronze washbasins, teak floors, and a carved door so low that, to negotiate it, I have no choice but to duck. My breakfast—eaten on the balcony while gazing across a densely wooded chasm—consists of mango and snake fruit garnished with thin shavings of toasted coconut.

For my second night, I move to Wanakasa. Built on stilts, it's a romantic place, not least because, in the mornings, it's frequently shrouded in mist. My room also has a fireplace—sometimes the nights are cool enough to warrant a >











Begawan Giri, clockwise from top right: The pool at Bayugita villa. Tejasuara is decorated in the style of the Indonesian island of Sumba. Open air bath in Tirta Ening. Dishes from [illegible]'s restaurant, Biji (both views).

ıe Road Is Long And Dusty, But You've Made A Great First Step.
esenting The Monogram Professional Range.



neday, the sizzle of salmon steaks will replace the whine of drills
pounding of hammers. And when that day comes you will be glad
built your kitchen around the Monogram Collection. Because it
porates the best of both European and American design into
erior series of professional, free-standing and built-in appliances.
e with performance and aesthetics as grand as your vision.
he Monogram range, for example, can handle the most demanding
ary challenges with ease and flair. The ovens can convection bake
broil, thermal bake and broil, self-clean and even "proof" bread.
cooktop has a grill, a griddle and burners that fire up to 15,000 BTU's.
nd every Monogram appliance has a feature no one else can
. GE's reputation for quality service and a package of customized
ces. Call 800.626.2000 for our detailed brochure and the dealer
st you. And take that great first step.

Monogram.
We bring good things to life

fire—and a huge terrazzo bath, two reasons why honeymooners cherish this suite. And there's a third: The jungle presses so close it's almost like waking up in a tree house. Had Tarzan come swinging through the window, I might not have raised an eyebrow. There is a tree in Wanakasa's garden considered so holy that, several times a day, members of the staff ply it with cigarette offerings.

Begawan Giri has an excellent holistic spa and an exceptional restaurant. But instead of waking the sybarite in me, the resort stirs the ascetic. In fashioning this perfect place, Gardner has created what feels like a sanctuary. So rather than gorge on quail's eggs or consent to be wrapped in volcanic clay, I spend most of my time contemplating the jungle and taking solitary walks. My sojourn here does me a power of good, but I think I'm right to leave when I do. Were I to stay even one more day, I might be tempted to take holy orders. ■

The Four Seasons Resort Bali, at Sayan; suites from $375. Call 800-332-3442. Begawan Giri Estate; suites from $475. Call 011-62-361-978-888.

FLYING MATTRESS

It's a very long flight to Bali—about 20 hours from Los Angeles with at least one stop-over—so if you're feeling particularly extravagant, you might seriously consider flying first class. Singapore Airlines has just reconfigured its premiere cabin, installing 12 newly designed seats (below), which fully recline to become wonderfully comfortable beds complete with mattresses and bed linens. They even provide sleep suits. It's aviation's equivalent of a night in a five-star hotel. *E.L.*



ALABAMA
Birmingham CHRISTINE'S (205) 871-8297
Fairhope CHRISTINE'S BY THE BAY (800) 243-3314
Mobile THE GIVING TREE (888) 678-0068
Montgomery HOME COUTURE (888) 545-4006

ARIZONA
Scottsdale NIGHT & DAY (480) 481-5106

CALIFORNIA
Burlingame POMERANIA DOWN (650) 342-6767
Cambria MAISON DE MARIE (800) 549-3164
La Jolla EVERETT STUNZ CO. (800) 883-3305
Laguna Beach THE LAGUNA COLONY CO. (949) 497-8919
Los Angeles HACCI CLASSICS (213) 389-0888
Los Gatos THE MAIDS' QUARTERS, INC. (408) 395-1980
Modesto LINO BELLA (209) 491-0931
Palm Desert THE LINEN MAN (800) 541-6686
Sacramento CALLA LILY FINE LINENS (916) 564-1800
San Francisco SCHEUER LINENS (800) 762-3950
Santa Monica ROOM WITH A VIEW (800) 410-9175
Santa Rosa REVERIE LINENS (800) 818-0008
St. Helena VANDERBILT & CO. (800) 799-1949

COLORADO
Breckenridge SEPTEMBER BODY & HOME (970) 453-0999
Denver BRASS BED OF DENVER (303) 322-1712
SCANDIA DOWN (303) 355-3510

CONNECTICUT
Greenwich LYNNENS, INC. (203) 629-3659
New Canaan S. BROWNE & CO. (203) 966-2403

DELAWARE
Wilmington YVES DELORME *Palais Royal* (302) 656-3700

FLORIDA
Delray Beach ABC CARPET & HOME (561) 279-7777
Naples GATTLE'S (800) 344-4552
Sarasota YVES DELORME *Palais Royal* (941) 388-4494
South Miami PACIFIC WHITE (305) 668-0882
St. Petersburg GOOD NIGHT MOON (727) 898-2801
Tampa VILLA ROSA LINENS (813) 831-6189
West Palm Beach PIONEER LINENS (800) 207-5463

GEORGIA
Atlanta
YVES DELORME *Palais Royal* · PARK PLACE (678) 320-0097
YVES DELORME *Palais Royal* · VININGS (770) 438-7100
Roswell THE CHANDLERY (800) 440-4789

ILLINOIS
Barrington THE GILDED NEST (847) 381-6005
Chicago ARRELLE FINE LINENS (800) 288-3696
BEDSIDE MANOR, LTD. (800) 485-4744
Lake Forest MIMI'S LINGERIE & LINENS (847) 234-4050
Winnetka BEDSIDE MANOR, LTD. (888) 441-0969

LOUISIANA
Baton Rouge CUSTOM LINENS (225) 924-0994
New Orleans N.O. CUSTOM LINENS (504) 899-0604

MARYLAND
Annapolis YVES DELORME *Palais Royal* (410) 224-0015
Baltimore YVES DELORME *Palais Royal* (410) 828-4777
Bethesda YVES DELORME *Palais Royal* (301) 897-5009

MASSACHUSETTS
Boston LINENS ON THE HILL (617) 227-1255
Chatham MIDSUMMER NIGHTS (888) 945-2280
Chestnut Hill SCANDIA DOWN (617) 969-7990
Hingham LA PETITE MAISON (781) 741-8393
Lexington BONSOIR (781) 274-8400
Wellesley BONSOIR (781) 416-2800
Yarmouthport DESIGN WORKS (508) 362-9698

MICHIGAN
Birmingham CRISTIONS (248) 723-3337
Grosse Pointe KRAMER'S (800) 248-8906

MINNESOTA
EURO-AM BED & BATH (612) 920-8038

FINE LINENS (800) 565-5206

MISSOURI
St. Louis SALLIE (800) 257-9167

NEBRASKA
Omaha THE LINEN GALLERY (402) 399-5242

NEW JERSEY
Far Hills SYDNEY STREET (908) 781-0404
Long Beach Isl. BETWEEN THE SHEETS (609) 361-929
Pennington ASHTON-WHYTE (609) 737-7171
Red Bank DOWN TO BASICS (800) 822-2135
Saddle River DETAILS & DESIGN (201) 825-4645
Sea Girt CLASSIC HOME, INC. (732) 449-6464
Upper Montclair TESORI (973) 655-1511

NEW MEXICO
Santa Fe DOWNTOWN BED & BATH (800) 988-435

NEW YORK
E. Hampton ENGLISH COUNTRY ANTIQUES (516) 329
New York ABC CARPET & HOME (212) 473-3000
GRACIOUS HOME (800) 338-7809
HARRIS LEVY, INC. (212) 226-3102
Scarsdale LA DENTELLIERE (914) 723-2902

NORTH CAROLINA
Boone DEWOOLFSON DOWN (800) 833-3696
Charlotte BEDSIDE MANOR, INC. (704) 554-7727
Raleigh LAVENDER AND LACE (919) 828-6007
Wilmington LINENS & LACE (910) 256-4824

OHIO
Aurora THREE ELYSABETHE'S (330) 562-4544
Cincinnati GATTLE'S (800) 634-4369

OKLAHOMA
Tulsa THE DOLPHIN BED & BATH (918) 743-6634

OREGON
Bend AT EASE (541) 330-9627

PENNSYLVANIA
Buckingham BIEN DORMIR (215) 794-9721
Haverford YVES DELORME *Palais Royal* (610) 658-55
Lancaster BED & BATH AFFAIR, INC. (888) 711-984
Philadelphia YVES DELORME *Palais Royal* (215) 508-
Pittsburgh FEATHERS (800) 382-9967
W. Bridgewater BRIDGE STREET SHOP (724) 775-71

RHODE ISLAND
Newport RUE DE FRANCE (800) 777-0998

SOUTH CAROLINA
Charleston YVES DELORME *Palais Royal* (843) 853-4
Columbia MAIS OUI, LTD. (800) 850-7164
Greenville CHRISTA'S (864) 242-0025
Hilton Head DEWOOLFSON DOWN (888) 833-369

TENNESSEE
Chattanooga YVES DELORME *Palais Royal* (423) 265-

TEXAS
Dallas THE LINEN GALLERY (214) 522-6700
Houston LONGORIA COLLECTION (713) 621-4241
San Antonio LIN MARCHÉ (210) 826-6771

VERMONT
Manchester YVES DELORME *Palais Royal* (802) 366-

VIRGINIA
Alexandria YVES DELORME *Palais Royal* (703) 549-6
Charlottesville YVES DELORME *Palais Royal* (804) 979
McLean YVES DELORME *Palais Royal* (703) 356-308
Richmond YVES DELORME *Palais Royal* (804) 353-8
Va. Beach YVES DELORME *Palais Royal* (757) 425-6

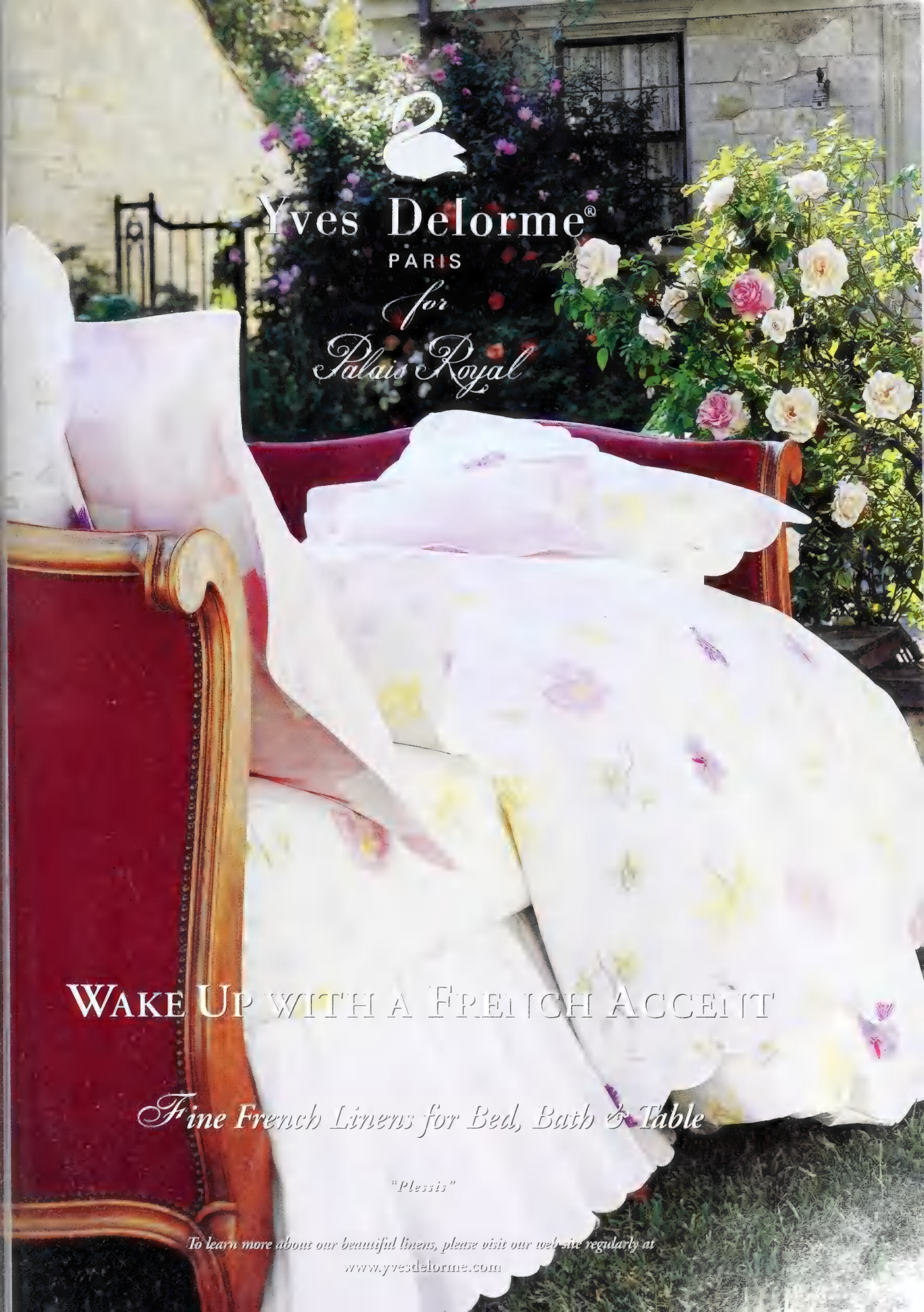
WASHINGTON
Bellevue SCANDIA DOWN (800) 309-3696

WISCONSIN
Kohler PAST BASKET (800) 401-9820
Milwaukee PERCY'S FINE LINENS (262) 241-9343

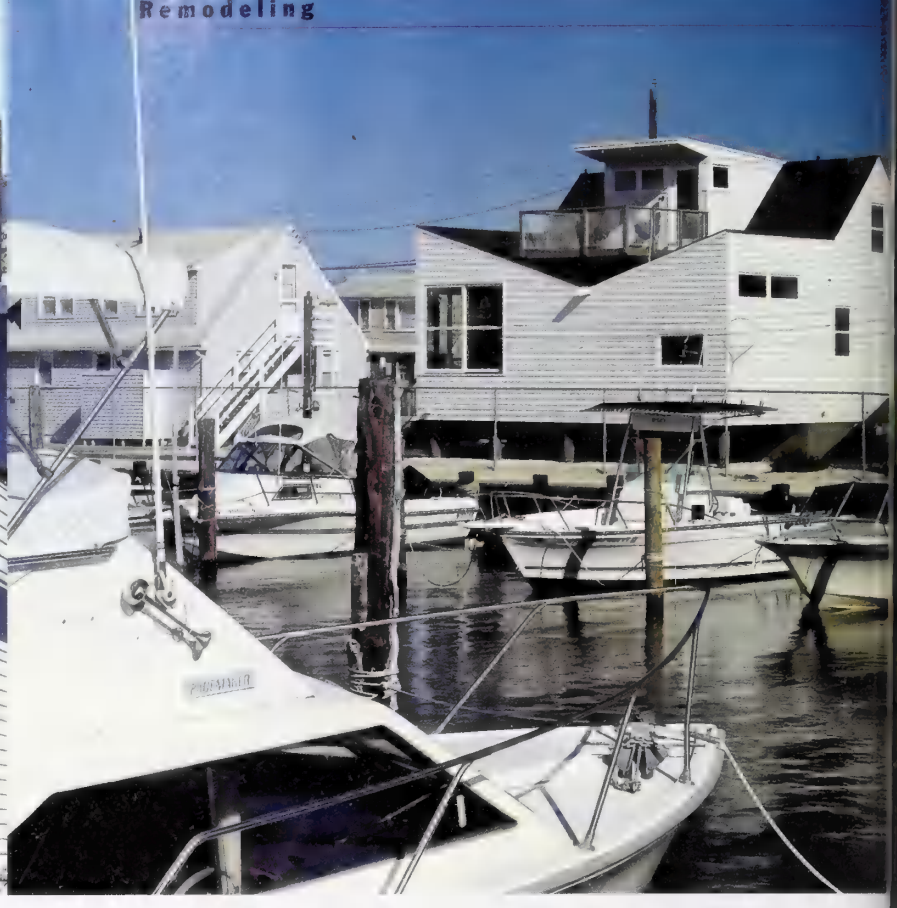
WYOMING
Jackson Hole SCANDIA DOWN SHOP (800) 733-10

CANADA
FOR INFORMATION PLEASE CALL 1 (888) 233-228

Yves Delorme®
PARIS


Yves Delorme®
PARIS
for
Palais Royal
WAKE UP WITH A FRENCH ACCENT
Fine French Linens for Bed, Bath & Table
"Plessis"
To learn more about our beautiful linens, please visit our web site regularly at
www.yvesdelorme.com





SEA CHANGE

After a devastating flood on a small island off the Jersey Shore, one couple's trim cottage reemerges under the guidance of their son, a Yale-educated first-time archite

By Craig Kellogg

Four decades ago, the tiny vacation houses on Long Beach Island, New Jersey, were considered not so much works of architecture as a blight on the landscape. Repulsed by the bleak sameness of the island's newer developments, architecture critic Peter Blake chose a particularly unflattering photograph of the cottages for his 1963 book, *God's Own Junkyard*. But as storms, fires, and developers' wrecking balls began to claim an alarming number of the area's historic hotels and houses, newer "shacks," like the one owned by architect Robert Schultz's grandparents, held on. And when a few years ago the little house needed [illegible] in the wake of a [illegible] flood, Schultz jumped at the chance. Newly graduated from architecture school, the young designer radically transformed the 1,200-square-foot summer cottage into a compact year-round residence for his own about-to-retire parents.

The little structure on southern Long Beach Island had long been used as a place for warm-weather gatherings by the Schultz clan. In contrast with the island's exclusive north shore, where modern houses on long private dri hide behind clumps of trees, the so end retains traces of its Victorian past. Originally home to a string of f ing villages, during the early part of last century the island became a we end destination for holidaymakers v arrived by train from Philadelph When a long causeway was exten from the mainland just after Wo War II, inexpensive vacation hou sprouted for the middle classes.



It was the era of Levittown w the minute Schultz cottage was erec alongside dozens of matching sha with postage-stamp-size graveled

Two generations of the Schult[illegible] on th[illegible]site. Architect Robert Schultz is a grandson of the first occupant Clockwise from top left: Schultz [illegible] of the front facade. Enlivening the rear elevation are his crow nest and butterfly roof. A small, sunny room [illegible] the busy marina. Above: The house as it appeared in the 196

ROOF THAT "QUIETEST PERFORMANCE" AND "LARGEST INTERIOR" DON'T JUST APPLY TO FINER AUTOMOBILES.



*Based on premium domestic models available 1/1/99.

©1999 BSH Home Appliances

Bosch dishwasher is in a class by itself. It offers you the largest interior of all domestic

els. The tub is so tall, you can put 10-inch dishes, and even stemware, in the top rack.

lso the quietest dishwasher you can buy.* You actually have to touch it to know it's running.

with four spraying levels and water that's heated up to 161° F, you get brilliantly clean dishes.

retailer, call 1-800-866-2022. Come in and open one up.

T-IN OVENS • COOKTOPS • DISHWASHERS • HIGH-EFFICIENCY WASHERS AND DRYERS

.boschappliances.com

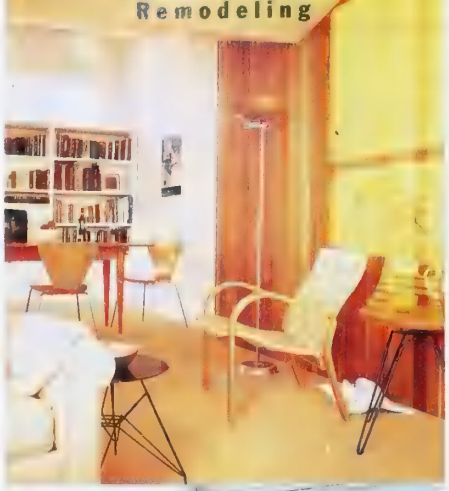
BOSCH

A NEW LINE OF THINKING

yards. The house, like its peas-in-a-pod neighbors, was of very poor construction, with no wood sheathing on the exterior. Workers had simply stapled asbestos siding directly into thin gypsum-core panels. To take advantage of the marina views, Schultz's grandparents added a south-facing summer room under a new shed roof at the back. But the original bedrooms and kitchen remained cramped, with walls of knotty pine paneling that had aged to a dingy shade of amber. "It was *very* orange," remembers Schultz's wife, the architect Vrinda Khanna, who is now his design partner. "Orange wood on the walls, orange linoleum—not a good color at the seashore. It felt hot."

Although he stripped off the shutters and existing siding, Schultz kept the composition of the front facade as it was. "I wanted our house to remain anonymous from the street," he says, "not to appear an ostentatious interloper." He chose instead to leave his mark at the back. Partial demolition began, and his grandparents' addition at the rear was flattened in under an hour. The cottage was slid onto the service road, just six feet beyond the rear wall of the house, and its foundations were replaced.

Schultz designed an expressive new butterfly roofline facing the water. "At first, the neighbors were really baffled by it," he admits. Replacing what was once a chorus line of identical double-hung windows spanning the rear wall, the architect choreographed openings that focus attention on the best views of the marina and bay beyond. Toward the east end of the living room, one small horizontal window is positioned close to the floor at the eye level of a seated person. At the southwest, a glazed corner window is





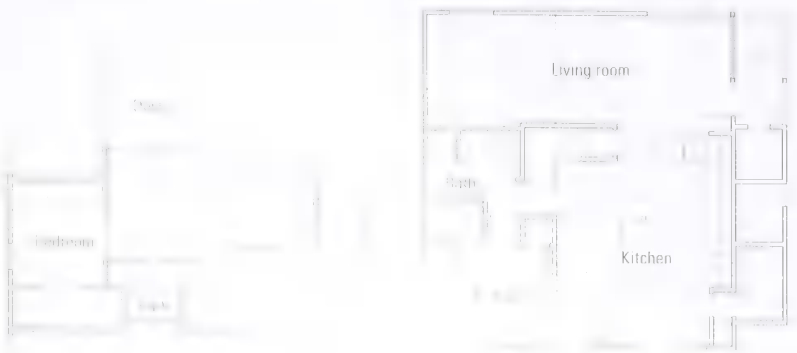


actually composed from a pair of op ble sliding glass doors.

The redesigned cottage fills ev inch of the original footprint. What formerly been a low storage box tac onto the side of the building was panded to become a series of very s rooms housing the water heater, was dryer, and an outdoor shower. Elsewh with square footage so limited, Sch created an extremely efficient floor p Just inside the yellow front door, kitchen table dominates one of two m large spaces. Centered in what was c a warren of dark rooms, it is a place everyday meals and entertaining frie under the light of a new doctor's exar ing lamp. The kitchen countertops a graphite gray plastic laminate, wi decorative tile backsplash.

To save his parents the troubl climbing steps, Schultz placed the la of the three bedrooms downstairs. S the view from the new crow's nest do and small wooden deck at the top of stairs is worth the effort. Long Be Island can be windy, but Schultz say parents often eat breakfast on the d which is nestled in the valley of the terfly roof.

This perch, which is also a place for bird-watching, has railing powder-coated woven-wire mesh. "I w probably change the handrail on the s case," the architect says, referring to traditional wooden balusters his par used instead of bringing the mesh in It's not the only thing he would alter. been known to rearrange the furni when he visits. "Of course I do that, exclaims. But his parents have com appreciate his efforts on their behalf. mother calls me before she replaces faucets or buys new chairs," he boast



Indoors, the simplest materials accentuate an unpretentious scheme, top to bottom: Verti red cedar siding alongside white-painted wall Aluminum Venetian blinds screen the marina distant views toward Barnegat Bay. A checkerboard of gray and white vinyl tiles rat than wood on the kitchen floor. Originally a si space, the attic (far left) has been divided into bedrooms with a bathroom between. With th removal of a bedroom downstairs, the revised f (left) shifts family living into new open area



Memories that won't last a lifetime.

The Next Level of DuPont Stainmaster® carpet.

There are some things in life you'd sooner forget. Fortunately, Stainmaster® has the DuPont Advanced Teflon® repel system. This technology actually pushes away liquid, soil and stains from the carpet fibers. Which means not only will DuPont Stainmaster virtually eliminate most soil and stain problems, it will also keep its true beauty longer.



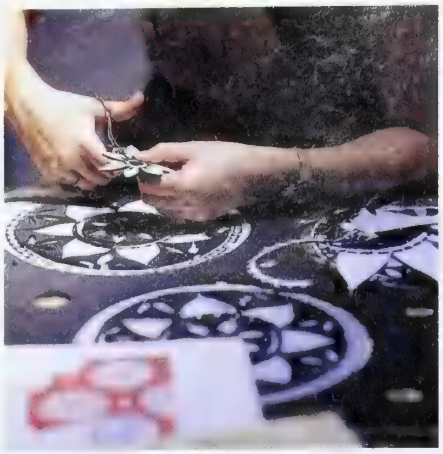
In fact, tests show that Stainmaster carpets stay 40% cleaner.

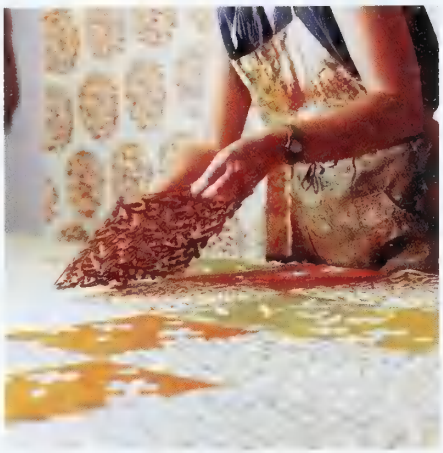
So you can forget those little accidents and remember why you bought a Stainmaster carpet in the first place. For more information on DuPont Stainmaster carpets, visit your local retailer or call us at 1.800.4.DUPONT.

www.stainmastercarpet.com

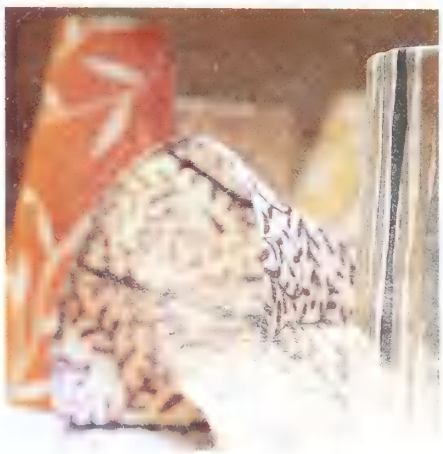
DUPONT® STAINMASTER® carpet

Stainmaster is a DuPont registered trademark.
Teflon is a DuPont registered trademark.
©1999 The DuPont Company











PAINT SHOP

A studio known for exquisite handmade patterne papers transfers its artistry to block-printed textile

By Alice Feiring

At the Galbraith & Paul studio and workshop in Philadelphia's Old City tion, Liz Galbraith bends over her marble rolling pin and a bolt of plush w velvet. Her husband and partner, Ephraim Paul, negotiates on the phone wit architect while, close by, pots of paper gurgle in the making.

Since 1986 G&P has flourished with their sought-after, Noguchi-insp handmade paper lighting fixtures. But if Galbraith gets her way, the paper retreat while her block-printed textiles take center stage. Having an affinit earth-toned paints (she studied fine arts in college), she chooses them over r conventional dyes for her hand-blocking process. Her current passion is ve and her new best friend is that rolling pin. "It works the paint down into velvet's roots beautifully," she explains. Her mother's tiny rug-hooking sci are another favorite low-tech tool, used to cut intricate patterns for her 18 18-inch Styrofoam blocks, a process that can take up to forty hours. Previo only available in pillows and lampshades, her printed Belgian linen, Indian and American velvet textiles are now sold by custom yardage to custom tast

Hand-block printers Ephraim Paul and Liz Galbraith (above) in their studi Left, from top: Liz cuts her intricate patterns for an 18-by-18-inch printing bl then applies the fade-resistant paint to the fabric. Samples of their work.



▲BOMBAY 1900 ▼BOMBAY 2000

ombay is a modern marketplace filled with distinctive accessories, classic
nishings and timeless decorative accents. Visit us and be pleasantly surprised by
ited decorating ideas for your home. Bombay. Classic. Inspiring. You.

BOMBAY.

www.bombayco.com

locations in the US and Canada. Call toll free 1-800-829-7789 or visit our website for the store nearest you.

AD#N

CHAIRMAN STARCK

An American manufacturer updates its classic utilitarian metal chairs with help from an irreverent Gallic designer

By Craig Kellogg

Oddly enough, the man who perfected the throwaway fashion toothbrush, French designer Philippe Starck, now professes love for furniture that's made to last forever. Starck's new American partner, the seating maker Emeco, knows a thing or two about endurance. Since 1944, the Hanover, Pennsylvania, company has been a major source for the lightweight, indestructible aluminum chairs found on United States Navy ships. (Their projected life span under continuous rough use is 150 years.) Emeco's original chair furnishes interiors by architects Richard Gluckman and Frank Gehry, and Starck used it at his Paramount Hotel in New York. For the new Henry Hudson Hotel, opening this spring in Manhattan, Starck has specified a solid-backed, mirror-finish update that any sailor would be proud to keep polished. Call 800-366-5951. ■





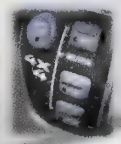




Starck (center) revised the traditional Em chair and adde suite of his ow Clockwise fron far left: The designer's Heritage chair incorporate a translucent fiberglass back panel. His Hudson home office chair ha five wheels, w or without arr On the four-legged Hudson takes the facto full day to har buff the mirro finish, doubli the price.

HOULDN'T YOU JUDGE AN SUV
Y THIS BREATHTAKING VIEW?





The GMC Envoy.™ An SUV whose greatest views aren't outside its windows, but below them. With a full-length steel frame providing a backbone of comfort. An Autotrac™ system with automatic and on-demand 4-wheel drive. A powerful 4300 Vortec engine. Not to mention the pampering of heated bucket leather seats, Zebrano wood accents, and a 6-CD audio system with patented Bose® technology. Indulgence and capability together at last.



gmc.com/envoy · 1-888-ENVOY-4U

The GMC Envoy.
Where beauty meets brawn.

©2000 GM Corp. All rights reserved.

USA
36USC380
Official Sponsor of the 2000 U.S. Olympic Team.



GMC®
Do one thing. Do it well.™

MINNESOTA MODERN

Minneapolis's Walker Art Center revisits its influential 1949 Idea House II, which showed postwar families how modernism could be fun for everyone

By Martin Filler



"You have to be carefully taught," the refrain of a song from Rogers and Hammerstein's 1949 Broadway hit *South Pacific*, could also have been the motto of the promoters of modern design in America. In the optimistic atmosphere of those first postwar years, it at last seemed possible that the revolutionary movement that had taken hold in Europe during the 1920s could catch on in the United States, but only if the general public were educated to its virtues. In the forefront of that effort was New York's Museum of Modern Art, whose exhibitions and competitions made the new architecture, furniture, and household objects more familiar, with special emphasis on affordable good design for the mass market. But several years before MoMA built the first of its celebrated model modern houses in the museum's garden, a highly influential demonstration structure in America's heartland galvanized prospective homeowners and captured national attention.

"The Home Show," on view at the Walker Art Center in Minneapolis from June 4 through August 20, takes an intriguing second look at Idea House II, a full-scale, completely furnished residence erected by the museum on its grounds in 1947. In later years it was used for staff housing, but was torn down in 1969 to make way for the Tyrone Guthrie Theater. Regrettably, the Walker has stopped short of reconstructing the flat-roofed, [illegible]-square-foot raised split level, which was considered [illegible] the period [illegible] could have been >





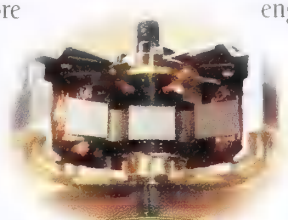
William Friedman and Hilde[illegible]'s Idea [illegible] II (top), built in Minneapolis in 1947, brought high[illegible] modernism to a wide public. It was furnished (center and [illegible] designs by Alvar Aalto, Charles and Ray Eam[illegible]



Whoever Said "Beauty Is Only Skin Deep" Never Owned A Hunter Fan.

ter Motor, ter Fan

th over 150 styles to choose from, -looking Hunter fans add beauty y room. Beauty that's more skin deep. Because uiet, long-lasting, le-free performance, have to get to the of the matter: the r. That's why Hunter re powered by custom- ned motors manufactured the finest materials, including -gauge copper windings, precision earings and high-grade silicon steel.



Quiet Power For Smooth Performance

Hunter motors not only provide maximum air movement, they're engineered and tested for smooth, whisper-quiet operation. Like our new, patented AirMax™ motor. A cast aluminum rotor and our exclusive impeller (a "fan within a fan") help the AirMax® run cooler from the inside out. So your new Hunter fan quietly delivers more power.



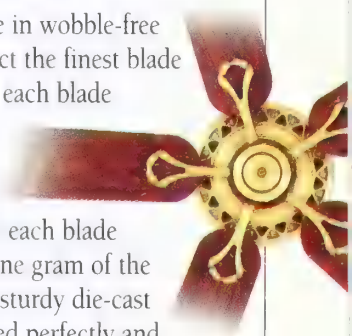
Saving Money Never Looked This Good

Using a Hunter ceiling fan can help you save up to 40% on summer cooling bills and as much as 10% on winter heating costs*—for about what you pay to run a 100-watt light bulb. And thanks to styles ranging from turn-of-the-century traditional to state-of-the-art contemporary, Hunter has a fan to fit any décor.



No Wobble, No Worries

For the ultimate in wobble-free operation, we select the finest blade materials and seal each blade thoroughly to prevent warping. All blade sets are carefully matched, each blade weighing within one gram of the others. Plus, each sturdy die-cast blade arm is aligned perfectly and pitched at the optimum angle for smooth, efficient airflow without annoying wobble.



Built And Backed For A Lifetime

All Hunter fans are backed by a limited lifetime motor warranty. That's guaranteed peace of mind from the company that invented the ceiling fan back in 1886. Today, Hunter combines its heritage of 19th century craftsmanship with 21st century technology, to bring you ceiling fans that deliver quality above all. So you can enjoy the comfort of a fan that's beautiful inside and out.

LIFETIME MOTOR WARRANTY

HUNTER®
QUIET FOR LIFE

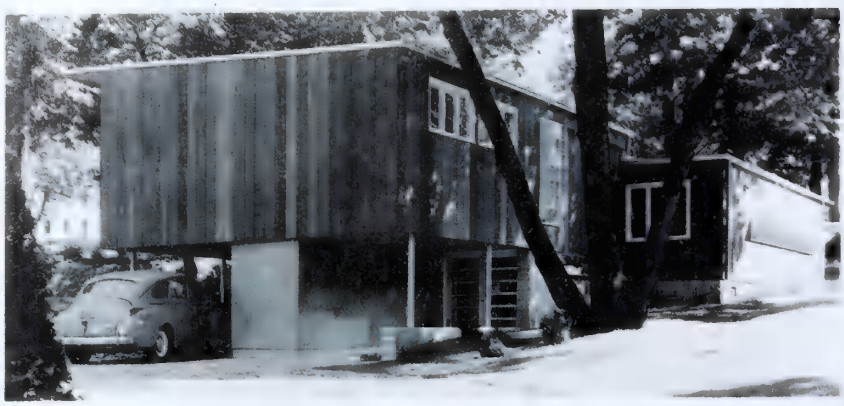
For more information on the complete line of Hunter fans, or to find the dealer nearest you, call 1-800-4HUNTER or visit us online.

www.hunterfan.com

*may vary based on climate, building type and thermostat setting. Obtained at its low speed settings.

©2000 Hunter Fan Company

immensely instructive, in these days of the 10,000-square-foot McMansion, to remind people that bigger is not always better and that, yes, less can be more. However, this exhibition, curated by Walker design director Andrew Blauvelt, is anchored by a re-creation of Idea House II's living space, with new editions of the original furnishings by such midcentury masters as Alvar Aalto, Charles and Ray Eames, George Nelson, and Isamu Noguchi. Though it's not normal museum practice to display reproductions, this appropriate departure will allow visitors to enter the space, sit down in it, and gather a more lifelike impression than would a conventional behind-the-glass exhibit.



Many visitors found Idea House II's open carport unsuitable for severe Minnesota winters, though they liked several other indoor-outdoor features.

The Walker built the first Idea House in 1941, a much simpler affair than its successor and part of what was meant to be a ten-house series, though only the two were realized. Idea House II (cosponsored by the Home Institute of Northwestern National Bank, now called Norwest) was designed by a trained architect, William Friedman, the Walker's assistant director, and Hilde Reiss, cu tor of the museu Everyday Art Gall (a showcase of mod domestic design) ar student of Mies v der Rohe's at t Bauhaus. Archit turally, Idea Hous was a middling pi of work, a tepid s thesis of innovat ideas that were th being carried out w real brilliance by chitects like William Wurster on the West Coast, Mar Breuer on the East Coast, and Paul Rudolph on the Gulf Co But the social significance of Idea House II went far beyon artistic limitations, and the sugar-coated Friedman-R scheme appealed to a wide audience that might have b turned off by more advanced forms of modernism.

It is easy to understand the enthusiasm Idea Hous inspired in its 60,000 visitors. When millions of G.I.s retur stateside after World War II, the housing market was alre strained to the bursting point, and the ensuing baby bo added to the crisis. Residential construction had plumme during the Depression and was banned (except for war w



quarters) for the duration of the conflict. Many service-
n had experienced modern design firsthand when the new
nitecture and engineering were adapted for all kinds of mil-
y uses, and young veterans were more receptive to the pro-
ssive style than the preceding generation. The Walker,
ner than stressing arcane philosophical aspects of mod-
ism, wisely touted its practical benefits, in keeping with the
-do spirit of the war effort and its buoyant aftermath.

To drive home the point that modern design was for
ryone, Idea House II was made entirely of easily obtainable
erials—primarily wood (source of the family fortune of the
center's benefactors, the Walkers)—and built with meth-
familiar to any contractor. At the same time in southern
ifornia, the more adventurous Case Study House program
trying to bring steel-frame construction and other high-
n ideas to the housing market, but succeeded only in scar-
off those who did not want to subsidize more dramatic but
roven and often expensive techniques. On the other hand,
a House II, which cost $21,000 completely equipped, was
l above the average price for a new house at the time, es-
ially when Levitt & Sons was churning out suburban
ches for under $8,000, with monthly mortgage payments
veterans that were cheaper than rentals.

However, Idea House II was never intended to be a
del for low-cost mass-production, but rather a compendium
lever notions, big and small, that could be adapted piece-
l as desired. Though the public clamored for floor plans, none were made available, and no blueprints have been found in the Walker Art Center archive. But it is unquestionable that the building had a substantial effect on improving local architecture. Today, such Minneapolis suburbs as Wayzata have noteworthy concentrations of good, and sometimes excellent, modern houses built in the decades immediately afterward.

So many of Idea House II's new features—including one of the first commercially produced dishwashers, central air conditioning, lightweight portable furniture, and floor-to-ceiling window walls—entered the mainstream so quickly that it is now hard to believe how much of a breakthrough this project represented. To families who had grown up with the traditional layout of "good" front parlor and everyday back parlor, formal dining room and large kitchen when even middle-class households had servants, the open-plan, multi-use conception of Idea House II was a revelation. While the unornamented concrete-block fireplace in the living room looked a little grim, the wood-faced built-in storage units next to it and throughout the house took the place of conventional closets and freestanding chests, and the interiors were further warmed by extensive vertical wood wall paneling.

Though many of the objects and furnishings that decorated Idea House II remain icons of enduring modern style, this show takes us back to an exciting moment in the history of design, when for middle class Americans hip was just a body part and cool was a thermostat setting. ■



UNDERWORLD DINING

Two restaurants make dramatic use of significant spaces beneath Manhattan design landmarks—one in the basement of a bronze-and-glass Park Avenue office tower and the other in the former home of a farmers' marke below the arches of an East Side bridge

By Craig Kellogg







Down in the depths of Mies van der Rohe's 1958 Seagram Building, designer Philip Johnson's Brasserie was a chic haunt for late-night regulars like Andy Warhol and Halston during its heyday in the '60s and '70s. But by 1995, when it was damaged by fire, the hangout had become famously tattered. Enter architects Elizabeth Diller and Ricardo Scofidio—a pair of professors currently sharing a 1999 MacArthur Foundation "genius" award—for the makeover. The two began to rethink the room as a slick new East Side restaurant with white upholstered Saarinen chairs and translucent green resin tabletops.

Today the streamlined Brasserie resembles nothing so much as the first-class departure lounge at tomorrow's airport. Under a new wraparound pearwood ceiling, the barstools wear clear plastic seat pads filled with yellow medical gel. For the men's and women's rest rooms, a single trough sink passes coyly through a slot cut in the common wall, simultaneously serving both sexes. And a row of flat-screen video monitors above the bar shows five second stop-action snapshots of patrons coming through the front door—exactly what you'd expect from a team of architectural theorists who are fascinated with the politics of watching and of being watched. >

Having gutted a room once famous for celebrity sightings, designers Elizabeth Diller and Ricardo Scofidio play peekaboo. Clockwise from top left: Flat screen video monitors over the bar show stop-action snapshots taken as diners enter via the revolving front door. Pearwood ceiling curves down to shield the kitchen, located at the right of the room. A detail of the wall at the bar reveals wine bottles suspended behind a veil of etched-glass panels.





A
MOST
IMPORTANT
LOCK

as told to T. P. Longville

THE *exciting*,
true-life memoirs of
A LOCK
so *solidly*-forged,
so *perfectly*-designed,
so *handsomely*-finished
that it graced a
MARVELOUS ENTRANCE,
and knew the grip of the famous,
from statesmen to starlets.

New York:
Matthew Ruddy & Sons, 1931

TIMELESS CRAFTSMANSHIP 1-800-566-1986. BALDWIN
A Masco Company





With Manhattan's Brasserie having opened early this year, British lifestyle merchant Sir Terence Conran was not about to be outdone. Just blocks away, Conran, together with partner Joel Kissin, has inaugurated the nineteenth in his global portfolio of signature restaurants (already a collection that includes London's Bibendum and Bluebird). His new Guastavino's is actually a duo of eateries, offering formal dining at Club Guastavino upstairs and a less expensive bar and brasserie below.

Finally redeveloped after decades of tortured planning, the vaulted space—built of fireproof tiles in 1914 by the architect Rafael Guastavino y Esposito—once arched over a farmers' market under New York's Queensboro Bridge. Hometown architect Hardy Holzman Pfeiffer specified repairs to the creamy tile shell, and the floor was paved with matching shades of marble. Conran's own designers installed a mezzanine that greatly increases the capacity of the space. Extending under the granite arch of the bridge, the upper level also provides private dining areas with grit-out to the roadway's under-



Guastavino's inhabits the vaulted bays under New York's Queensboro Bridge. Clockwise from left: a monumental installation by sculptor Thomas Heatherwick; the brasse and mezzanine above; preparing for lunch upstairs.

create.



Every so often something comes along that inspires your creativity. Makes you more talented. Even says go ahead, improvise a little. And, everytime you do, it brings people together enjoying good food and warm conversation. Thermador. Let it spark your imagination. **1-800-656-9226** ***www.thermador.com***

Thermador®





Baker®
FURNITURE

BAKER. MOMENTS OF LIFE, AMONG THINGS OF BEAUTY.

THE B'S BAKER COLLECTION. BAKER FURNITURE GRAND RAPIDS, MICHIGAN. BAKER KNAPP & TUB
SHOWROOMS [illegible] NEW YORK, SAN FRANCISCO, CHICAGO, HIGH POINT, SEATTLE, CLEVELA
TROY, DALLAS [illegible] MINNEAPOLIS, LAGUNA NIGUEL, HOUSTON, BOSTON, PHILADELPHIA, DAN

[illegible] www.bakerfurniture.com

House Beautiful
JUNE 2000



EARNING TO SEE, LEARNING TO BE

e cannot move through New York's art world without ning into Agnes Gund, the president of the Museum of dern Art. Her involvement is both major and felicitous, l she was the first person we thought of when we decided nclude fine art as one of the categories in the Giants of sign awards program we are launching this year. Gund is a ng believer in the importance of art in everyday life. "Art ns you to have visual intelligence," she says. "Without t intelligence you are dead to the world around you. You 't see why some things are better than others."

But she goes even further. "Nor do we know how to look at er people and really see them," she insists. This is why she nded and continues to help Studio in a School, a program t sends artists into public schools. Not only are the chil- n taught how art is made; as they sketch portraits of their smates, they also learn how to perceive and therefore w one another (and themselves) better.

Another of our Giants is Murray Moss, the most cerebral gn merchant I know. He seems to value industrial art for same reason Agnes Gund values fine art. "Objects can be avior modifiers," my friend Murray says, particularly those t are delicate. "Breakable things make you careful," he suggests. "I, for example, would like to be the kind of person who can coexist with fragility. It's a coexistence that purges you of brutishness." Murray Moss's award is for creative retailing.

More familiar to many of our readers will be our other honorees: Albert Hadley for interior design; Robert Venturi and Denise Scott Brown for architecture; Richard Jenrette for historic preservation; and Michael Graves for product design. All seven are House Beautiful's first Giants of Design, and essays about them by some of our favorite writers accompany the portraits Timothy Greenfield-Sanders took for the portfolio in this issue. House Beautiful tenders special thanks to our executive editor Carolyn Sollis and our articles editor Peter Webster, without whom that portfolio could not have been as excellent as it is.

We will be honoring this year's Giants at a gala dinner dance in the Rainbow Room atop Rockefeller Center to benefit the Babies & Children's Hospital of New York. But the universal benefits of design—whether in learning to see, which is Agnes Gund's focus, or in becoming the kind of person who can be purged of brutishness, which Murray Moss strives for, or in elemental aesthetic pleasure—are there for us all.

Louis Oliver Gropp

EDITOR IN CHIEF

Behind the Hedge

Albert Hadley brings his usual deftness and a lifetime of design experience to his new Florida mini-house with its macro-wall of green





Albert Hadley is seen enclosed by his hedge (above). Right: Architectural details in the small living room—moldings, even a too-fussy marble mantel—were painted in whites and chalky grays to fade them out while enlarging the space. In sharply relief are austere [illegible] and the color [illegible] wheat-[illegible] carefully



By Carol Prisant
Photography by
Fernando Bengoechea
Produced by
Margaret Kennedy

Cloistered in this chaste and tidy bungalow behind a great wall of ficus, Albert Hadley, dean of American designers, may retire at night to a spare and monkish bedroom, but he is very much of this world. Note the tasteful and heroic bust in his entrance hall, beribboned and bemedalled (Hadley's own award, though he says he doesn't remember what for). It celebrates his Naples, Florida, digs with a big seashell necklace and a raffish top hat. Even his purchase of this 1929 postmistress's cottage, in fact, was worldly, and admittedly precipitous. Tagging along on a friend's house-hunting jaunt, he spied the pinneat house behind its leafy stockade and loved it on sight. "I'll take it," he declared at once. And he did.

With the living room just a shade too small for a sofa, he cleverly placed one in the dining area pulling up to it the table. There it amiably provides some cushy seats at dinner and when the folding table has been removed (or even when it hasn't) is a small, snug spot to chat with friends. He took from his Connecticut home a few of his old, old favorites like the wool "zebra skin" rugs that he has used since Parish-Hadley days, and D.D. Tillett's hand-printed fabrics.

Hadley's key import to Florida, however, is cool restraint: his seemingly effortless ability to distill the best of colors, objects, textures, and shapes into a pure, clean extract of design; to make rooms in which the eye never hungers for anything more.

His legendary tongue-in-chic travels well, too. There's that bust, of course, and the two oak columns topped with mercury glass. While these are certainly architectural, at least a tip of the hat to Rome, they frankly look a lot like kitschy front-yard "gazing" balls. And then there [illegible] and sculptural cacti by the [illegible] Florida natives [illegible] 192 [illegible]



Luminous detail clockwise from near A dowdy front porc become a cool new g room; at one end A Hadley placed a pa table and hints of interior to come. A other end stands a r sofa. The mirror-pa porch door opens formal garden. In dining area a collag table and a paint by a Mexican artist Hadley at his improvisational b Hadley's own fauna collage finds an e in shells and a fro Palissy platter o characteristical unpretentious side













props, actually, bought in Southampton, New York), their incongruity has been offset by arrangements that are unquestionably local: coral, for example, perfectly indigenous but hardly flowery. And oh, those guest room bedspreads. Only an éminence grise like Albert Hadley could get away with humble thrift shop–style candlewick.

Speaking of grise, his color of choice for the floors is gray. Trompe l'oeil painted floors are vintage Hadley, but here they are just deck paint, right out of the can, bounded by walls of ho-hum white, right off the color chip. The designer also picked that white for painting out every bit of dark wood door and window trim, and echoed it on the four-poster beds in two rather astonishingly monastic first-floor bedrooms.

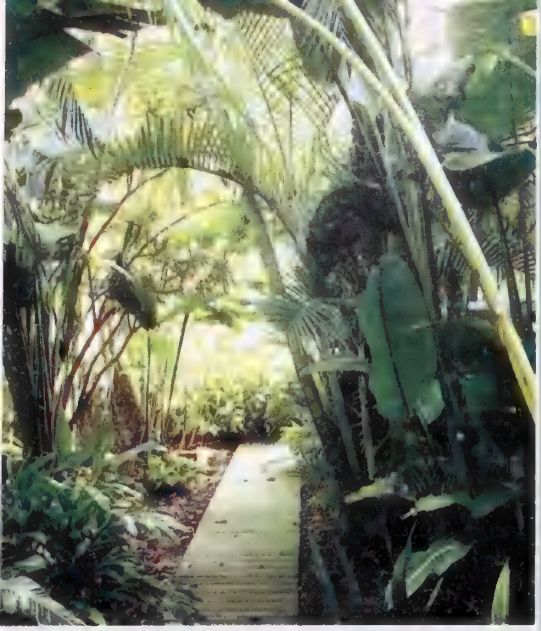
Typically, except for some yellow upholstered stools and chairs and a few paintings, the only strong touch of color in any of these cool spaces is a gleam of cobalt glass in one guest room. Hadley reports that there *was* a "dirty gray" marble mantel in the living room when he moved in, but it was far too Baroque to suit his rigorous eye. At first he thought he might have to remove it, but on second thought he simply painted its offending bulk his universal, erase-it-all white.

The simple little curtains are white as well and, when used at all, seem as modest and unassuming as curtains in a cloister. Not that Hadley himself feels cloistered. Naples is a family town, and he is just a walk away from shops and the beach. But that hedge is his bulwark. And "the hedge, after all, is the point," says he.

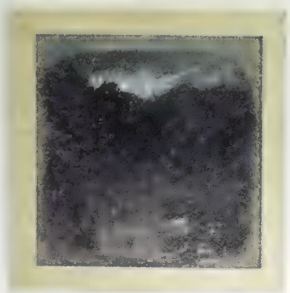
Yet the point perceived by many visitors here is the house, and its great (though this might surprise Hadley) accessibility. We could all own this house. It is simple, unpretentious, fun, affordable, and resolved, the decorative embodiment of this designer's expert nonchalance. Nothing seems fidgeted with or [illegible]. Nothing seems strained [illegible] as-pie[illegible] great birth[illegible] If you'[illegible]ley.



The curtain at the head of a painted four-poster in the front guest room is a vestigial reminder of traditional bed hangings. Curtainless and carpetless, this room (another view, opposite below) holds a bed, a dresser, a mirror, and chair—minimal necessities of meticulous style. Opposite above: In the second guest bedroom the tique spool bed, an Albert Hadley standby, has been painted to match the floors, and a patterned throw, a botanical print, and some brilliant cobalt glass provide small daubs of color in this stringently edited room.







The master bedroom reveals several iconic touches: a Regency japanned chair (one of a pair that once belonged to Albert Hadley's late partner, Sister Parish), a zebra hooked rug. Top left: A springy wood boardwalk replaces ordinary cement in the garden. Center left: Stripped of its original finish, a classical chest stands beneath a functioning wall vent, whimsically framed. Bottom left: Above the painted headboard hangs abstract painting by Hadley protégé Zang Wei, discovered selling his works on the sidewalk outside the Metropolitan Museum of Art.

FOR MORE DETAILS, SEE READER INFORMATION







ART AT HEART

MoMA president Agnes Gund and cultural attorney Daniel Shapiro's treasure-filled apartment creates a welcoming haven for those who make art and those who love it

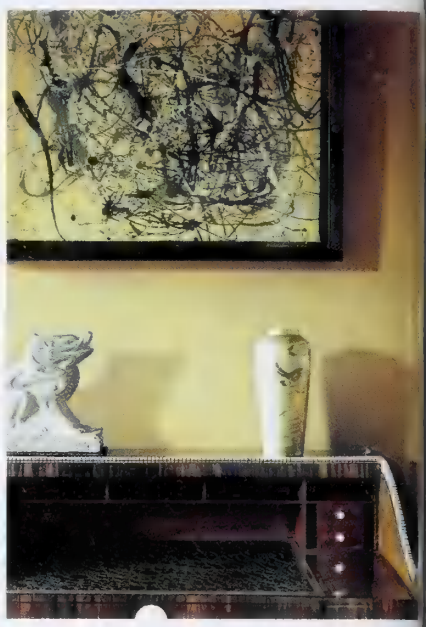


Agnes Gund and Daniel Shapiro's Park Avenue living room, decorated by Peter Wooster of Mud and Mortar, gives pride of place to the couple's superb collections—her modern and contemporary art, his ancient African sculpture. To the right of the fireplace and the dining room doorway, terra-cotta figures made c. 300 B.C. by the Nok people of Nigeria. Left of doorway, a 1964 Mark Rothko canvas.

By Martin Filler Photography by Jonn Coolidge Produced by Carolyn Sollis







In the two decades since Ohio-born Agnes Gund moved to New York and became a leading figure in the city's cultural life, the decoration of the apartment she shares with her husband, Daniel Shapiro, an attorney specializing in cultural property law, has gone through a gradual transformation. In its present incarnation, the full-floor Park Avenue residence has newly curtainless windows and pared-down upholstered seating. But one constant always remains: great art and plenty of it.

The anchors of Gund's renowned collection—historically significant paintings by postwar American masters including Arshile Gorky, Jackson Pollock, Mark Rothko, Jasper Johns, Roy Lichtenstein, Robert Rauschenberg, Claes Oldenburg, and Frank Stella—are complemented by a wide array of superb works by lesser-known but highly worthy artists, from Joseph Cornell and Bradley Walker Tomlin to Tony Smith and Stephen Antonakos. And after Gund married Shapiro in 1987, his own collections of African and Asian art added new range and depth.

Despite the display of so much museum-quality material, this is not one of those do-not-touch [illegible] all too common [illegible] The warmth [illegible] Shapiro's re[illegible] apparent during th[illegible] they frequently hold there[illegible] president of the Museum of Mod[illegible] and founder of (Continued on page 1



Above the dining room mantel, Roy Lichtenstein's 1962 Masterpiece, *which Gund bought in 1976. Regency mahogany table and early Victorian chairs stand on 19th-century Turkish carpet. Opposite, clockwise from top left: Frank Gehry's corrugated cardboard Wiggle chairs beneath Frank Stella's 1963 canvas* Plant City. *In the library, Gehry's 1983 Fish Lamp of Colorcore plastic laminate. Jackson Pollock 1949 drip painting above Emile-Jacques Ruhlmann macassar ebony-and-ivory secretary, c. 1925. Arshile Gorky's* Housatonic Falls, *1943–44, over 1950s T.H. Robsjohn-Gibbings sofa, with Scott Burton's 1986 ebony Triangle table. Antiquities, from Shang Dynasty bronzes to ancient African terra-cottas on étagère.*

FOR MORE DETAILS, SEE READER INFORMATION



MOSS BEAUTIFUL

At home as at work, Murray Moss, merchant-master of the modernist universe, plays with the ideas embodied in objects



ippe Starck draped blue s over iron legs to create a e, and the fluidity continues ico Magistretti's mpanying Gaudi chair. The ni hanging lamp from the Os is like liquid color. osite: The American itive painting is as precisely ctured as Norman Foster's os table and the Eames rs. Massimo Vignelli lamps.



BY CHRISTINE PITTEL PHOTOGRAPHY BY JONN COOLIDGE PRODUCED BY CAROLYN SOLL

The Gio Ponti wall organizer in the living area (above) is a modernist's take on a curio cabinet. Red Osvaldo Borsani chairs, built like a first-class airplane seat with a footrest that flips out from underneath, stand next to nougatlike concrete-and-glass tables by Shiro Kuramata for Memphis. Below: Horizon-line vases by Tapio Wirkkala for Venini. Opposite page, clockwise from top left: The bouquet of LEDs, sprouting from a circuit-board base, was a 50th birthday present from Ingo Maurer. The figurative and the functional: Leo Amino sculpture against Eames screen. No cabinets interrupt the pure wood planes of the kitchen, barely noticeable behind the coffin carrier–based table bearing Lino Sabattini silver-plated vases.

Industrial design was in the drinking water Murray Moss swallowed as a child. In 1959 his father, an engineer, built his dream house in suburban Chicago and installed a push-pedal drinking fountain in the dining room and Borax dispensers in the bathrooms, along with hot-air hand dryers instead of towels. Nonplussed, the family decorator tried to mask the fountain with a grove of plastic kumquat trees. But the engineer's son in his midtown Manhattan loft felt no need to hide the lunar-landing legs of a steel-and-glass dining table by Norman Foster or the S-curves of a 1920s coffin-carrier turned table base (which hedged its high-tech look with a little embossed decoration). Moss is a born-again believer in modernism, along with its mantra that progress is our most important product. He sells it in his eponymous SoHo store and he lives it, obsessively.

"I bought this loft for the factory windows," says Moss, who hired architect Henry Smith-Miller of Smith-Miller and Hawkinson to clean up the shell. The [illegible] the minimalist design with the *ballet mécanique* of a pivoting steel [illegible] and says wryly, "I tried to leave my imprint, but Murray with his meticulous perfectionism quickly assumed control." Emptiness, the loft's most salient feature [illegible] a vitrine to display the impresario's furniture. Four Eames





lounge chairs and a Sony television were the first pieces Moss and his business and life partner Franklin Getchell brought in. "It looked just like a lobby," Moss exults.

He hasn't furnished the loft so much as curated it, positioning each new piece as commentary on the others. "The juxtaposition will either show me something about the first object more clearly, or play against it, as in music," he says. An Eames screen, a flexible curtain in wood, stands next to a kinetic wooden sculpture by Leo Amino, whose totem pole of spindly parts can be individually turned. One piece is art, the other is furniture; both are participatory. The apartment-wide still life is really a constellation of rotating objects. "I move stuff around to dwell on the connections when I'm completely relaxed," he explains.

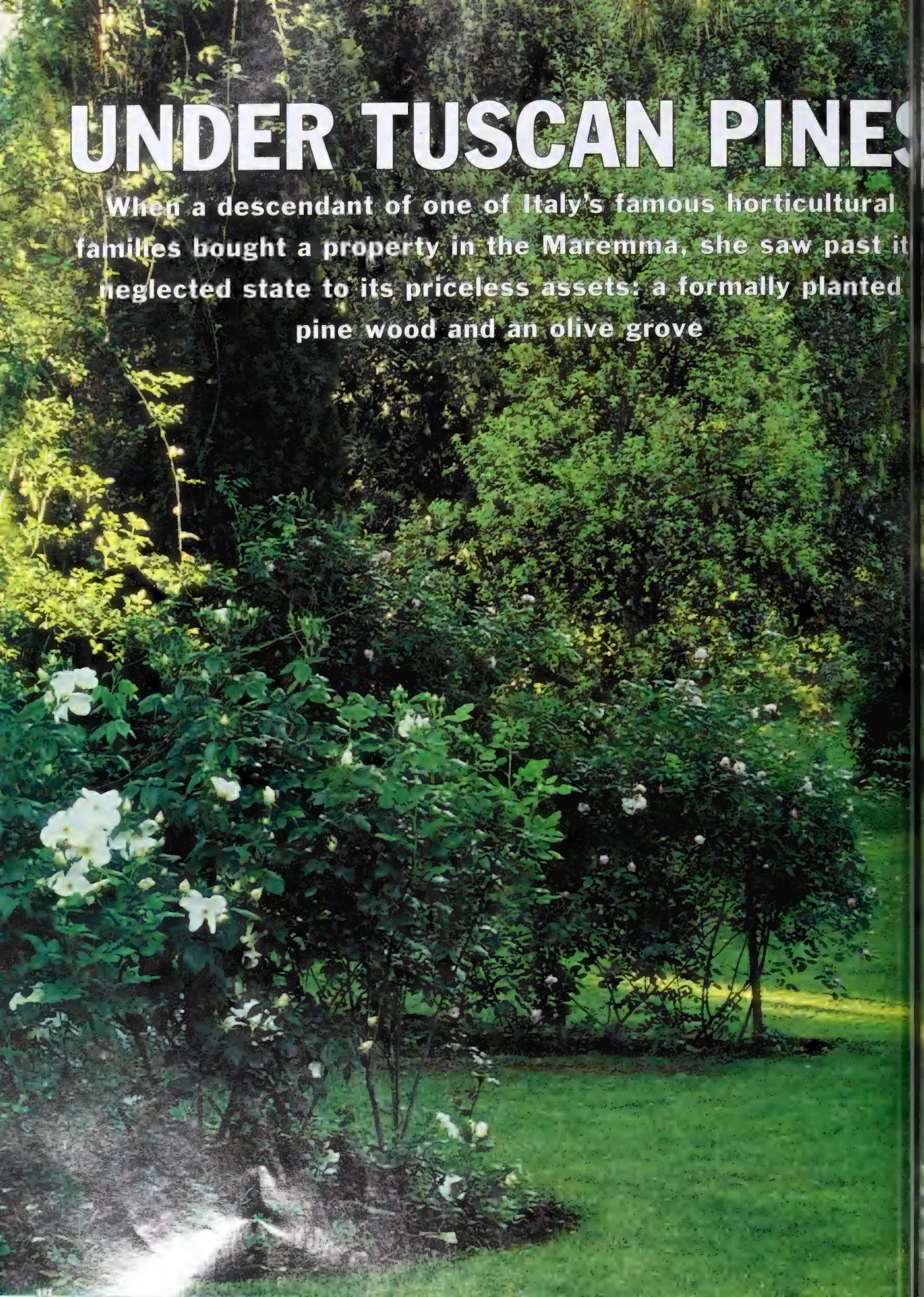
Conspicuous in their absence are any museum-worthy kitchen appliances. "I'm a New Yorker, I never cook," Moss says. "We go out in the morning and get our containers of coffee, bagels, and a newspaper, then sit in the kitchen. Once you buy a coffee maker, it escalates—you have to have milk." What distinguishes the domestically-challenged Moss's free-ranging collection is that he dares to deal with the present, fast-forwarding from the classic purities of postwar modernism to the delirious concoctions of contemporary iconoclasts like Ingo Maurer and Gaetano Pesce. Excellence is the common denominator in the living, breathing mix that Moss calls home.

"All I wanted in the bedroom (bottom) was a plain white wall and a very lar TV set," says Murray Moss. Bedside lamps by Vistosi, circa 1970. Sony monitor. Below: A mini-shrine to Finland's Tapio Wirkkala, who designed bo the coffee table and the laminated birchwood bowls, which House Beautiful described as the world's most beautiful object in 1951. Opposite: Gaetano Pesce took the idea of a red handkerchief draped over a bedside lamp and ma his own "melted" version in resin. Lounge chair and ottoman by Charles ano Ray Eames for Herman Miller. Table by Isamu Noguchi for Knoll, circa 195





AUGUST
THE THORN BIRDS
NINJA
JOHN IRVING
THE LYRE OF ORPHEUS
NABOKOV
ROUGH CUT
SPYCATCHER
FAMILY BANKING
MARRAS BOY
ENEMY'S ENEMY
JOHN GRISHAM
DEIGHTON



UNDER TUSCAN PINES

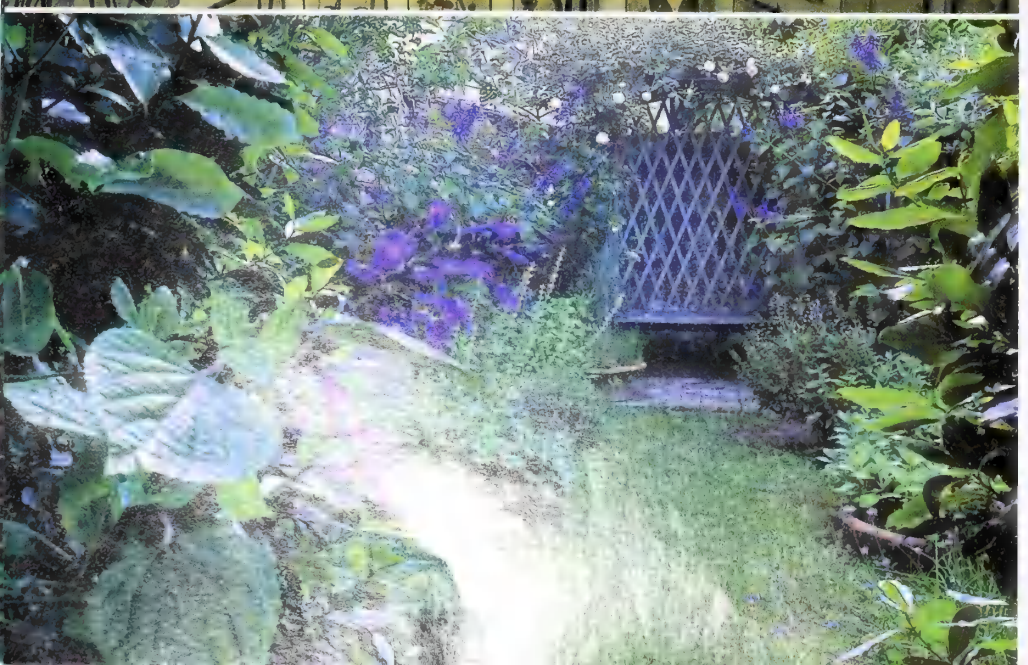
When a descendant of one of Italy's famous horticultural families bought a property in the Maremma, she saw past its neglected state to its priceless assets: a formally planted pine wood and an olive grove



ween her Tuscan villa and its lower garden, Contessa seppina Pietramarchi created a leafy gazebo of chelospermum jasminoides and Rosa laevigata trained r a wire frame. Three pairs of shrub-rose screens, 'Sally mes' and 'Cornelia', lead the eye up to the villa.







Written and photographed b
Marina Schinz



A woman of considerable panach
Contessa Giuseppina Pietromarchi the wife of Italian ambassad Antonello Pietromarchi, the mother five children with a growing number grandchildren, as well as the author several garden books. Giuppi, as she called by her friends, is endowed with passion for horticulture, a sense of t theatrical, and seemingly unbound energy and enthusiasm. The reac should know right from the start th the countess has green blood. She w born Sgaravatti, a household name Italy much as Vilmorin is in France both have been horticultural dynast for centuries. Her father was a thir generation nurseryman in the Vene plying a trade that had been practiced the family since the late 1700s.

Some 33 years ago, wh Antonello Pietromarchi was a diplom in Washington, D.C., his wife found a

Above: The contessa at work on an Easter basket decorated with chickens made of straw. Left, from top: From a distance, Giuppi Pietromarchi standin in the doorway of her studio appears to be perched in the window of the gazeb The staircase at the Pietromarchi villa is decorated with prints from a botanic book on Brazilian palm trees. Blue Salvia guaranitica ***marks the entrance to the herb garden, where oregano, mint, thyme, artemisia, and salvia gro in pots sunk into the ground. Opposite above: The main facade of La Ferrièra with symmetrically planted pine trees. Opposite below: Honeysuckle, a mix of foliage plants, a rose named 'Giuppi' after the contessa, and a palm tree in the side garden with ivy-smothered steps leading to a sitting ar***











acquired a beautiful but run-down 18
century villa with accompanying fa
buildings and an abandoned ironwo
near Capalbio in the Maremma, 1
kilometers north of Rome. The prope
was in a sad state of neglect, but it h
what its new owner immediately rec
nized as invaluable assets: a you
pineta, or pine wood, and an olive gro
(Both are quintessential features in
Mediterranean, where the *Pinus pinea*
stone pine—with its umbrellalike cro
is the favorite shade tree.) It was here
La Ferrièra that the contessa ancho
her soul and forged plans for the fut
which naturally included the creation
a garden. Though she could return
look after this, her true haven, o
intermittently, its existence allowed
to face calmly the numerous mo
made necessary by her husband's care
"There is always La Ferrièra...."
would say when life became frustrat
at yet another base with ever-chang
sets of people and problems.

Of course, each country t
Pietromarchis settled in broadened
countess's botanical horizons. It w
particularly fortunate for her that t
of her husband's posts happened to
rich pastures for her horticultural int
ests. In Morocco, a country with a v
ied geography and subtropi
vegetation, she expanded her kno
edge of the native flora by writin
book about this relatively uncha
field and had it illustrated with wat
colors done by the English ambassad
wife, Jilly Byatt. Three years spent
Holland saw the blossoming of seve
friendships with like-minded flo
fans and gardeners, who inspi
Giuppi Pietromarchi to organize a se
of flower *(Continued on page 1*

Left, from top: A stone stairway leading from the sitting area down in the olive grove is flanked by 'Alberic Barbier' roses. 'Leander', a David Austin rose. Giuppi Pietromarchi planted old-fashioned roses to climb into the branches of trees in the olive grove. Opposite above: In the blue garden, agapanthus, immune to the heat, puts on a spectacular show in July. Opposite below: The garden ho seen through the grove of pine trees.









Giuppi Pietromarchi teaches flower arranging in a workshop transformed from a room in the former ironworks. Trees in baskets are composed of dried statice. *Bouquets of intensely fragrant broom welcome visitors at the door. Opposite: A 'Fritz Nobis' rose climbing an iron support.*



By Elaine Greene Photography by William Waldron Produced by Beverly McGuire Schnur

THE OPPOSITE OF FENG SHUI

Kerry Joyce, designer of houses, interiors, and furniture, [illegible] to be the one who controls exactly what goes wh[illegible] and he'll be glad to tell you why



On a leafy lot in Beverly Hills, Kerry Joyce created an elegant country house, and when it was sold he took on the next owners. He was delighted by their request for white rooms and chose a creamy version, set off by deep-stained floors. In the entrance hall (opposite), Keats console by Rose Tarlow, quirky fan chairs. Above: Living room, which needs no curtains for privacy, is dramatized by twin columns at the doorway. Mumford sofas, Bergman coffee table, Wave end table at left all by Kerry Joyce for James Jennings Furniture.



Kerry Joyce is based in Los Angeles in more ways than one. His background in theater studies has been crowned by an Emmy for television set design. A number of his clients, such as the owners of this house, work in the movie industry. And how do you think Joyce regards the furnishings he places in his rooms? As props for the good life.

He is a master at finding such props, and if he can't get his hands on the perfect chair or sofa, he won't compromise. Instead he'll create one (and, [illegible] it put into production for his collection at James Jennings Furniture). A m who seeks to control every aspect of a project, this design describes himself as "the opposite of feng shui—I believe rules for where objects go in relation to one another, not something outside." In addition to his visual rules, Joyce h two overriding goals for his rooms: tranquillity and unprete tious elegance.

"I prefer to create the spaces themselves because arch tecture and decorating should go hand in hand," he says. As



Kerry Joyce designed the Lancaster rosewood-finish dining room table (opposite), as well as the mirror. Chairs are slipcovered in Henry Calvin fabric. Decorating the upper walls are wooden ovals that were gold-leafed, antiqued, and glued on. At windows Taffeta Versailles fabric by Old World Weavers; candlesticks from Blackman-Cruz; Hollyhock creamware.
Above: The kitchen has an old-fashioned estate look with tongue-and-groove wood walls and ceiling, checkered floor of two different limestones. Ovens and range by Thermador.



this Beverly Hills house, the rooms Joyce designs clearly dictate furniture arrangement. Cases in point: the living room and master bedroom here. In the former, the paired free-standing columns and [illegible] fireplace demand a symmetrical seating group. In the latter, the larger portion is obviously the only place for a bed while the [illegible] alcove is just as obviously the sitting area.

Joyce built a [illegible] on a winding canyon road about a [illegible] movie star connected with the propert[illegible] for Paul Hogan (a.k.a. Crocodile Dundee) and his actress wife Lin Kozlowski bought the place, and Joyce became *their* decorat Although he always tries to please his clients, even if they w (gulp) color, he was overjoyed when the Hogans asked for a of white. "Most clients won't let you do white," the desig says, "but it's my aesthetic and I ran with it."

Joyce cautions against the white look in rooms lack two elements endemic to Southern California: steady sunli pouring in the windows and greenery visible all around. In t house, climate and a confident designer triumphed togeth



Most furniture in the spacious master bedroom (opposite), including floor lamps, is by Kerry Joyce. Bed linens by Anichini. Area rugs from Mansour. Sofa fabric is Puff Pique by Summerhill; curtain fabric is Palazzo Taffeta from Donghia. Above: The master bathroom has the same estate feeling as the kitchen, with its tongue-and-groove wood walls, old-fashioned polished nickel reproduction sconces, and freestanding tub by Kohler. The floor is polished "statuary white" marble. Towels from Calvin Klein Home Collection.

FOR MORE DETAILS, SEE READER INFORMATION



FORGET YOUR TROUBLES, COME ON, GET HAPPY

Life is always lively in rooms by Gaetano Pesce that vibrate with color and character

By Christine Pittel

Photography by Scott Frances

Produced by Carolyn Sollis

Tulips spill out of a soft resin vase on copper cabinets crowned with the Airport lamp (opposite), inspired by the lights seen from an airplane window. Gaetano Pesce designed everything but the Kenneth Snelson sculpture and Mies van der Rohe chairs between which it stands. Right: Made out of translucent resin, a sleeping [illegible] dreams in color and [illegible] out to the bedroom corrido[illegible] The apartment's owne[illegible] Shuman, in front Manhattan pieced [illegible]om recycled mirror bits


trova
dietro
gli
oggetti?





Some people wear their hearts on their sleeves, but Gaetano Pesce splashes his feelings on every available surface in client Ruth Lande Shuman's Park Avenue apartment. The Italian architect scrawled "I hope life is giving you everything you deserve" in a liquid canvas of polyurethane resin quickly before it hardened into a playful floor. If you think of the brilliantly inventive Pesce—who leaps effortlessly from idea to idea—as a Michelangelo of design, then this could be his Sistine Chapel.

"When I first saw Gaetano's work, it spoke to me on a primal level," says Shuman, who was living with Mies van der Rohe classics at the time. "That furniture is impersonal," says Pesce. "A house should be a portrait, and inside Ruth there was a lively curiosity that was not



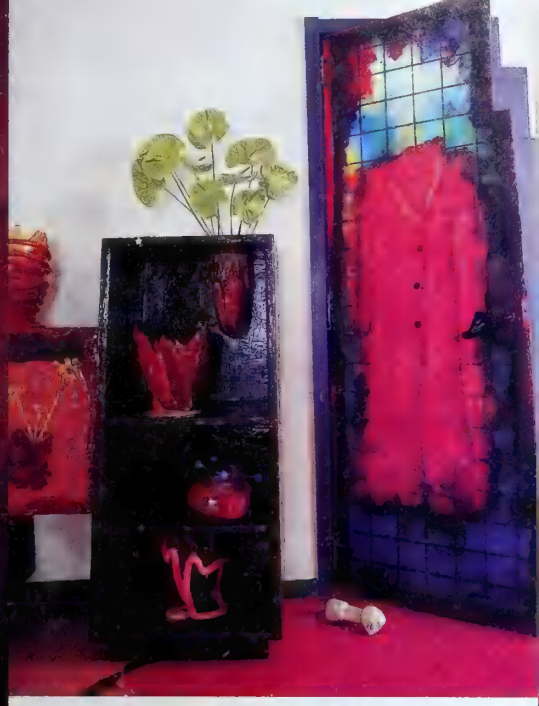
Inspired by Roman mosaic floors, Gaetano Pesce depicted the function of each room in polyurethane resin. You'll find faces underfoot in the living room (all views this page). Top: Pesce's Sunset Over New York sofa. Top right: The Rag Chair stands next to the Feltri chair, made out of industrial felt and meant to wrap around the shoulders of the sitter like a cowl. Both from Moss. Below right: Pillows can be reconfigured on the Circus sofa behind a spiderlike table.



Relics of an earlier incarnation of the apartment—Mies van der Rohe's Brno chairs and Sewell & Charity dining table—are overshadowed by a jellylike red resin vase that looks like a sea creature emerging from the ocean floor. The tentacle legs bend with the weight of the water. Frank Gehry's corrugated cardboard chair stands in front of a Noguchi lamp from which Pesce removed the legs, hanging it to make vacuuming underneath easier. A resin "skin" portraying the rag chair hangs on one wall. Edison Price light fixture overhead.









Made of papier-mâché over humble plywood, a cabinet suspended like a bridge (above) holds talismans in the entryway, where the floor greets you with "Welcome" in Italian. Top: A red coat made of resin signifies the closet. Left: The curves of Pesce's Cannareggio sofa converse with the Eames "potato chip" chair. Shredded fabric forms the coffee table cubes. Opposite: Resin library doors glow with the sunlight in a 21st-century take on the stained glass of Chartres.

being expressed." He would make one piece for her, and then another, gradually sidelining her previous possessions. A banal rectilinear sofa was reconceived with plump, multicolored cushions trimmed with (fabric-covered) bells like a jester's hat—a visual cue to a particular passion (Shuman helped develop the Big Apple Circus). "Modernists like Mies relied on geometry, which is abstract and mute, but I communicate through images," says Pesce.

The human figure appears regularly in his work, and faces smile from the backs of molded chairs. Instead of stone, brick, or wood, the noble building blocks of the past, Pesce experiments with the material of our time—plastic. "Usually people talk about plastic with negative connotations, but the resin I use for vases and doors is warm to the touch, like a body. And no traditional material gives me the same color and translucence." Recycling intrigues him—an easy chair is sculpted from rags and rubber. "Nothing here is expensive," adds Pesce, whose ideal of beauty embraces process and imperfection.

He always puts the client to work, believing that if you participate in something, it becomes yours. Shuman obediently picked up a brush, rediscovered the power of color, and came to found Publicolor to transform schools and hospitals with vivid hues. "Now I am using my creative voice to help others," she says. "Good design has such an impact. I cheer up as soon as I walk into this apartment. In these rooms, I'm never bored."

Ruth Lande Shuman got into the act in the master bedroom (right), and painted the doors flanking the anthropomorphic TV cabinet. Drawers have finger holes rather than handles. Resin vases available at Moss. Opposite: Gaetano Pesce picked up some colored pencils and transformed the [illegible] board into a face. Acry[illegible] by Shiro Kuramata and pla[illegible] bugs by Authentics.

BLUEPR

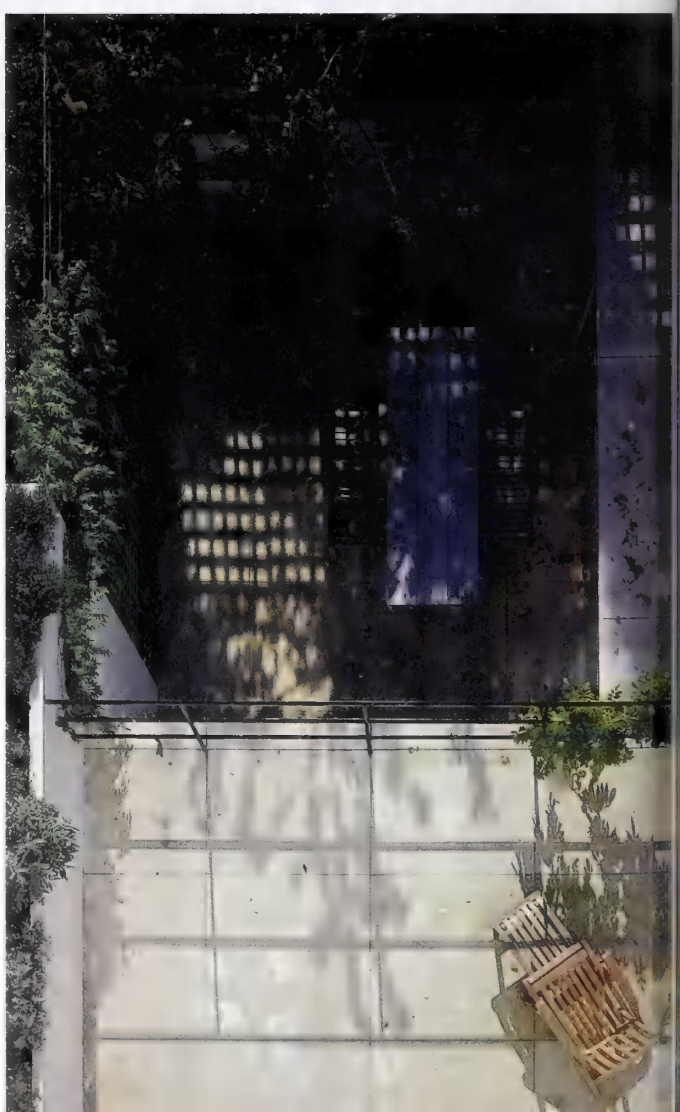




THE GIFT TO BE SIMPLE

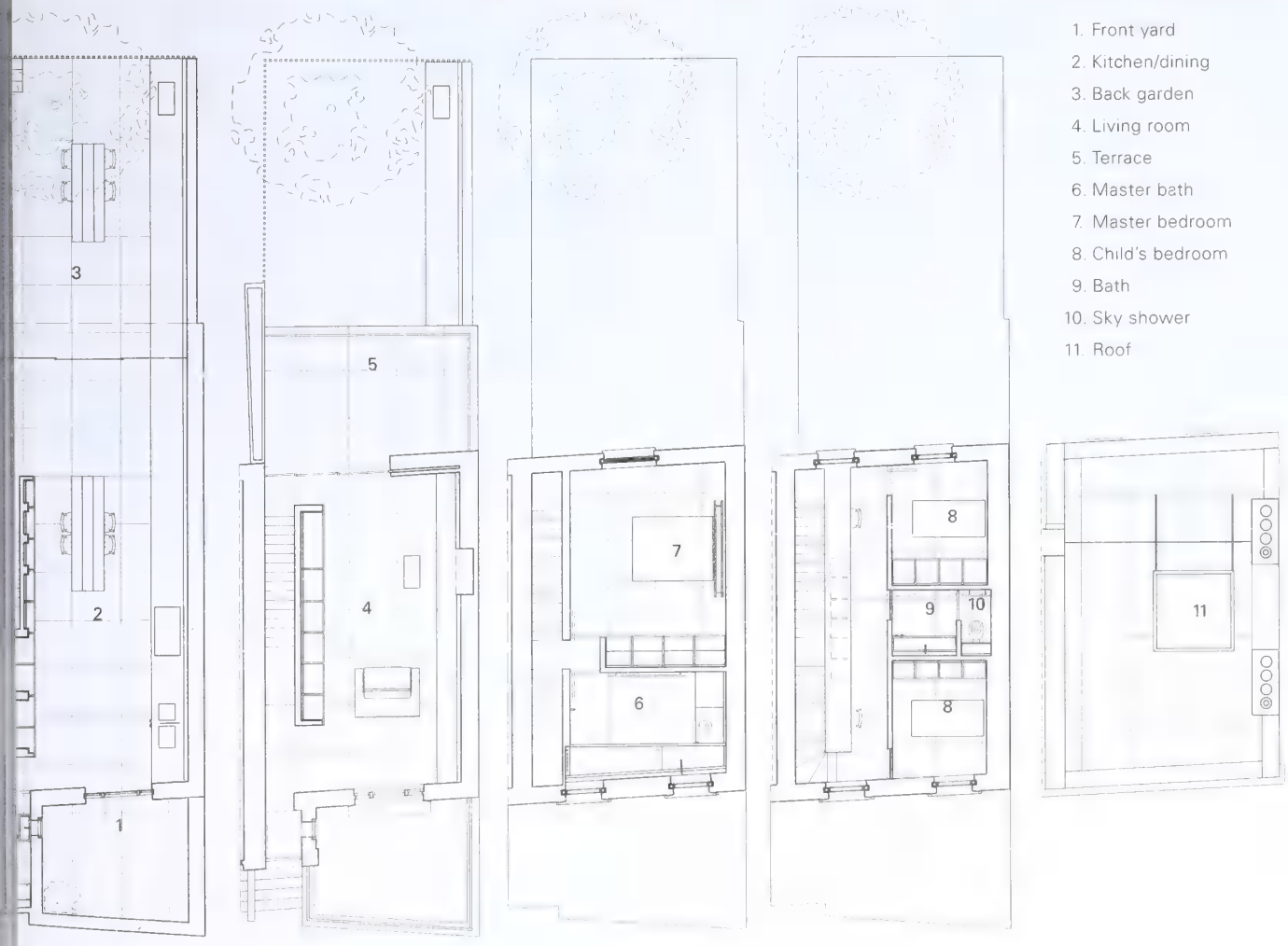
Architect John Pawson, master of minimalism, adapts a 19th-century London row house for his own family without compromising his stringent standards

By Susan Zevon Photography by Richard Glover



Four outdoor rooms extend the 1,850-square-foot interior. They are the private backyard (above), which adjoins a communal garden; a terrace one floor above; a paved front yard; and a sun roof. Right: From the roof, a view of the back garden dappled with light shining through a wisteria trellis. Above right: The limestone kitchen counter extends sixty feet—from the front of the house to the back of the garden. Appliances as well as utensils are concealed behind white lacquer cabinet doors. Sliding glass opens the kitchen's back wall.





1. Front yard
2. Kitchen/dining
3. Back garden
4. Living room
5. Terrace
6. Master bath
7. Master bedroom
8. Child's bedroom
9. Bath
10. Sky shower
11. Roof

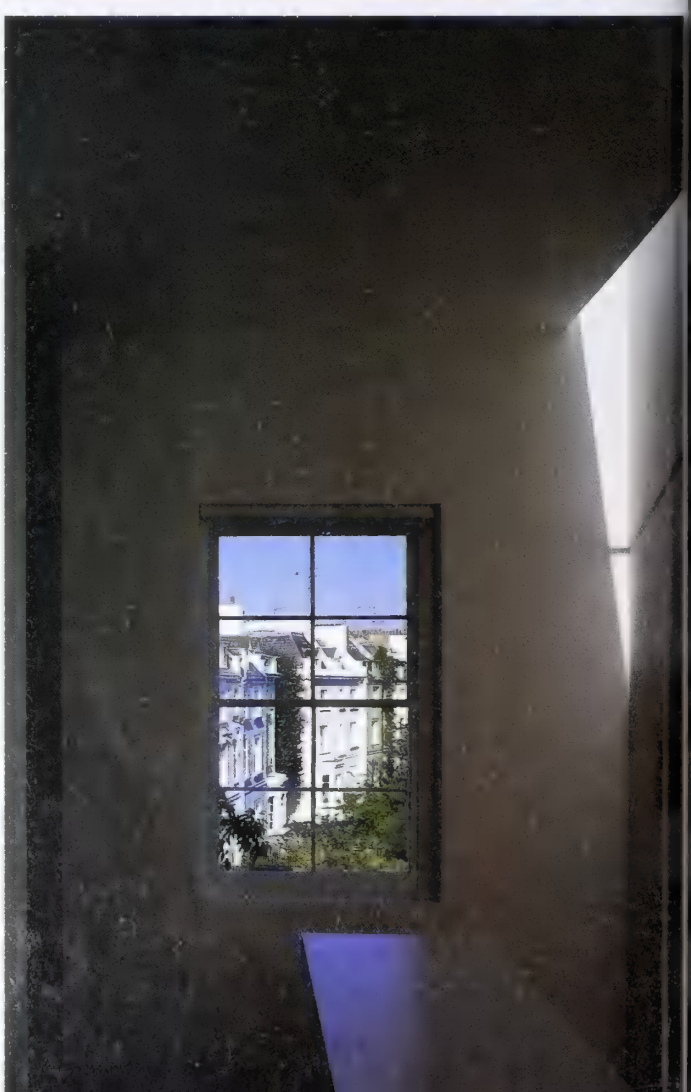




For his 1996 book *Minimum*, a largely visual essay, British architect John Pawson gathered together more than a hundred beautiful photographs—of a row of Mexican grain silos, a Shaker staircase, a Chinese bowl—to prove that simplicity is a "virtue that can purify the spirit, and can offer . . . inner tranquillity." A dynamic three-dimensional argument for his case is the home in London that he shares with his wife and two school-age sons.

Those who have seen Pawson's fastidiously detailed, bare-bones Calvin Klein store in Manhattan might wonder about daily life in such pared-down surroundings. The trick seems to be excellent storage and resourceful family members. "The boys find the house ideal for riding bikes indoors—there is no furniture to bump into," says Catherine Pawson, an interior designer trained at Colefax & Fowler who favors the cozy, cluttered English country-house style.

When John Pawson was unable to find a London site on which to build the quintessentially minimalist residence he wanted, his wife found them a 19th-century terrace house (what Americans call a row house) in Notting Hill. No dif-



In the living room (above right), full-height cupboards along the left wall conceal the stuff of daily life: stereo, TV, books, family photos, firewood. Above: From original Georgian window in the living room are seen neighboring houses; sofa designed by John Pawson. Below, left to right: Homework ledge on the children's floor. Limestone stairs seem to float between of a precise 2-millimeter gap between steps and walls. Homework ledge that serves as balustrade.





The power of the minimal, clockwise from right: One of the boy's bedrooms. In the master bath, water pours onto a ledge and flows into a large limestone trough. An electronically operated glass panel in the roof opens a shower to the sky. Through the shower ceiling, the chimney pots of a nearby house are seen. Broad view of the master suite from third-floor landing.

ferent from thousands of others built in that city at a time when families were large and servants plentiful, it contained four levels of mostly tiny, dark rooms. But Mrs. Pawson liked the private communal gardens in back, a safe place for the children to play, and her husband was delighted with the building's condition: "It was in such a derelict state that we could without guilt rip everything out."

He left the Victorian facade intact (as required by local ordinance) but gutted the interiors, including an L-shaped staircase that squandered nearly a quarter of the 1,850-square-foot interior. Now a straight flight of steps climbs up the left side of the house. Avant-garde and largely unwalled though they may now be, spaces are allotted traditionally. The living area occupies the main floor, with kitchen and dining at garden level; the boys get the top floor, and their parents' suite is right below them.

From the front door you see a vista the length of the interior lit by a 20-foot ceiling slot and open through new glass doors to the garden. "The house is so bathed in light, it makes me feel like I'm on holiday," says the agreeable Catherine Pawson. She admits to missing a deep, pillow-strewn sofa, but says, "I'm so busy keeping the place bare I don't have time to sit around."













Ceviche

Refreshing and light, chilled ceviche—the dish of the hour—is perfect for summer entertaining



Photography by Quentin Bacon



For brilliant color and great taste: diced steamed lobster and fresh mango tossed with a lemon mango dressing that has a subtle touch of cumin. Opposite: Beef filet, sliced paper-thin, is combined with red, yellow, and japaleño peppers, lemon grass, scallions, and ginger.





Ceviche, an inspired dish often thought of as fish but sometimes based on vegetables or meat, is "cooked" by the acids of a citrus marinade. Latin American and Caribbean in origin, this simple preparation replaces the need for heat, although, as some of our recipes suggest, ceviche can also be prepared with precooked fish such as steamed lobster and boiled octopus.

Although it has been around for hundreds of years, ceviche is enjoying a renaissance in New York's stylish restaurants. Chef Douglas Rodriguez, late of Patria and currently chef of Chicama, includes a selection of up to a dozen ceviches on his daily menu. For the home cook he offers these tips: "Most important is that the seafood be extremely fresh and the citrus juice be squeezed at the last minute because lime juice's acidity dissipates with oxygen and it is this acid that cooks the fish." The dish is ready when the fish becomes opaque all the way through. Timing is also important, Rodriguez feels. "If the fish sits too long it can become gummy," he says. "Drain off the juices to stop the cooking. Add a little olive oil, and store in the refrigerator for up to twenty-four hours."

Besides all manner of fish, Rodriquez likes to marinate mushrooms in the combined juices of lime, orange, and lemon. And food stylist Rori Spinelli has come up with another variation, a delicious meat ceviche: raw filet of beef sliced paper-thin and tossed in a marinade of peanut oil, sesame oil, soy, and lime juice.

Some of the most inventive ceviches found in Manhattan today are at the hot new Sushi Samba restaurant, where executive chef Eiji Takase conjures up serendipitous combinations using fluke, tuna, steamed lobster, and boiled octopus. They are served on little square plates of shimmery glass and dressed with delicate shards of shiso, mint, cilantro, and wafers of star fruit. "Eating foods in their natural state gives one good energy," says Takase.

"Fish has th taste of the ocean when it is fresh," chef Eiji Tak who recomm using only su quality seafo when prepar the fluke cev (opposite) flavored with julienned onions, red a yellow peppe and cilantro leaves. Abov left: Tomatil and serrano chiles give a boiled shrim ceviche its distinct flav as offered at Grace, a tap style restaur in New York TriBeCa. Be left: Dougla Rodriguez's mushroom ceviche is marinated i mixture of li lemon, and orange juice with a little punch of gar

RECIPES FOLLOW. FOR MORE DETAILS, SEE READER INFORMATION



FILET OF BEEF CEVICHE

Recipe from Rori Spinelli

¾ pound frozen beef filet, sliced paper thin
5 tablespoons freshly squeezed lime juice
1 tablespoon peanut oil
½ teaspoon sesame oil
1 teaspoon soy sauce
½ red pepper, seeded and julienned
½ yellow pepper, seeded and julienned
1 jalapeño pepper, seeded and julienned
½ cup roughly chopped green scallions
1-inch piece fresh ginger, peeled and julienned
1 stalk fresh lemon grass, peeled and julienned
1 small red onion, peeled and julienned
¼ teaspoon salt
Toasted peanuts, roughly chopped
5 lime wedges

Place beef slices in a bowl. Thaw. Stir in 2 tablespoons lime juice. Cover with plastic wrap. Refrigerate 1 hour.

Whisk together peanut oil, sesame oil, soy sauce, and remaining lime juice in a bowl. Stir in red, yellow and jalapeño peppers, scallions, ginger, lemon grass, onion, and salt. Remove beef from refrigerator. Stir into dressing mixture. Evenly divide among 5 chilled salad plates. Garnish with chopped peanuts and lime wedges. Serves 5.

LOBSTER CEVICHE WITH MANGO-LEMON DRESSING

Recipe adapted from executive chef Eiji Takase, Sushi Samba, New York City

2 cooked lobster tails, shelled and meat cut into 1-inch pieces
1 mango, peeled and cut into small cubes
¼ red pepper, seeded and cut into small cubes
Mango-lemon dressing, recipe follows
Shiso or fresh mint leaves
1 star fruit, thinly sliced

Mix lobster, mango cubes, red pepper, and mango-lemon dressing together in a bowl. Evenly divide among 4 chilled salad plates. Garnish with shiso leaves and star fruit. Serve immediately. Serves 4

MANGO-LEMON DRESSING

1 cup fresh mango pu
2 teaspoons freshly squeezed lemon juice
Finely ground sea salt
Cayenne pepper
Ground cumin

Mix together mango purée, lemon juice, and sea salt, cayenne pepper, and cumin to taste in a bowl.

TOMATILLO AND SHRIMP CEVICHE

Recipe adapted from Grace, New York City

1 lime, halved and juiced
4 cups water
1 pound small shrimp
1½ pounds fresh tomatillos, husked, cored and quartered
½ cup roughly chopped onion
3 serrano chiles, with seeds, roughly chopped
½ cup finely chopped cilantro leaves and stems
1 tablespoon olive oil
1 teaspoon salt
8 Boston lettuce leaves

Place lime halves, juice, and water in a saucepan. Cover and simmer over medium-low heat 10 minutes. Raise heat and bring to a boil. Add shrimp. Return to a boil. Remove pan from heat. Drain shrimp. Cool. Peel and devein and place in a bowl. Set aside.

Place tomatillo quarters, onion, serrano chiles, cilantro, olive oil, and salt in a food processor. Process until smooth. Stir mixture into bowl of shrimp. Cover with plastic wrap. Set aside 1 hour. Evenly divide lettuce leaves and shrimp ceviche among 4 chilled plates. Serve immediately. Serves 4.

MUSHROOM CEVICHE

Recipe from executive chef Douglas Rodriguez, Chicama, ABC Carpet & Home, New York City

2 pounds button or tiny field mushrooms, cleaned and stemmed
⅓ cup freshly squeezed lemon juice
½ cup freshly squeezed lime juice
⅓ cup freshly squeezed orange juice
⅓ cup olive oil
1 small red onion, peeled and thinly sliced
1 small red bell pepper, seeded and julienned
3 garlic cloves, squeezed through a garlic press
1 tablespoon roughly chopped cilantro leaves
Salt and freshly ground black pepper

Place mushrooms in a mixing bowl. A citrus juices and olive oil. Toss. Set aside a toss occasionally for 1 hour. Stir in onio bell pepper, garlic, cilantro, and salt a pepper to taste. Cover with plastic wr Refrigerate 2 hours. Remove bowl fr refrigerator. Evenly divide ceviche amon chilled salad plates. Serves 6.

Not strictly "cooked" in citrus juice but dressed with it are these recipes adapte from executive chef Eiji Takase, Sushi Samba, New York City

FLUKE CEVICHE

¼ pound sushi-quality fresh fluke, sliced thin
1 tablespoon freshly squeezed lemon juice
1 tablespoon freshly squeezed lime juice
½ red pepper, seeded and julienned
½ yellow pepper, seeded and julienned
1 teaspoon chopped jalapeño pepper
½ small red onion, peeled and julienne
Finely ground sea salt
Cilantro leaves

Place fluke, lemon juice, lime juice, r yellow and jalapeño pepper, red onion, a sea salt to taste in a chilled bowl. Ever divide mixture among 4 chilled salad plat Garnish with cilantro leaves. Serve imme ately. Serves 4.

TUNA CEVICHE WITH APPLE SOY DRESSING

¼ pound sushi-quality yellowfin tuna, cubed
¼ apple
2 tablespoons soy sauce
2 tablespoons sake or water
1¼ tablespoons lemon juice
4 tablespoons chopped white onion
1 tablespoon sweet sake or sugar
1 small clove garlic, peeled
¼-inch piece of ginger, peeled
1 small cucumber, thinly sliced

Place tuna in a chilled bowl. Set asi

Place apple, soy sauce, sake, lemon jui onion, sweet sake, garlic, and ginger i food processor. Process until smooth. Po over tuna and mix thoroughly. Evenly divi among 4 chilled salad plates. Garnish wi cucumber. Serve immediately. Serves 4.

OCTOPUS CEVICHE WITH DIJON MISO DRESSING

1 quart water
2 octopus legs



See the world through ruby red glasses.



Naturally sweet. Never bitter. NEW Minute Maid® Ruby Red Grapefruit Blend with calcium.

SQUEEZE THE DAY™



"This coul be the first wine I made with my ears."

Charlie Tsegeletos,
Glen Ellen Winemaker

Such an inventive winemaker. He asked wine lovers what they really love in a wine. He listened. Then he crafted that perfect balance of fruit, spice and oak. Making a Glen Ellen that tastes as good as it sounds.



Taste the New Glen Ellen

For more information [illegible] WINE (9463). Please enjoy Glen Ellen responsibly. © 2000 Glen Ellen Carneros Winery, Sonoma, CA.

red pepper, seeded and julienned
yellow pepper, seeded and julienned
plum tomatoes, cubed
cup daikon radish, thinly sliced
small cucumber, thinly sliced
Dijon miso dressing, recipe follows

Place water in a saucepan and bring to a l. Add octopus legs. Boil until flesh is h, about 10 minutes. Remove pan from t. Place legs in ice water until cold. nove from ice water. Slice into ¼-inch- k rounds. Place in a bowl. Add peppers, atoes, radish, cucumber, and dressing. x thoroughly. Evenly divide among 4 lled salad plates. Serve immediately. ves 4.

DIJON MISO DRESSING

cup sake
cup miso paste
teaspoon sugar
teaspoon rice vinegar
teaspoon freshly squeezed lemon juice
teaspoon freshly squeezed lime juice
teaspoon chopped garlic
teaspoon Dijon mustard

Whisk all ingredients together in a bowl.

SALMON CEVICHE WITH ONION DRESSING

cup dried green seaweed
pound sashimi-quality salmon or smoked salmon, sliced thin
Onion dressing, recipe follows
Pink peppercorns

Place seaweed in a bowl. Cover with cold er. Set aside for 30 minutes. Drain. Dis- l water.

Place salmon, seaweed, and onion dress- in a chilled bowl. Mix thoroughly. nly divide among 4 chilled salad plates. nish with peppercorns to taste. Serve ediately. Serves 4.

ONION DRESSING

small onion, peeled
cup rice vinegar
cup vegetable oil
teaspoon freshly squeezed lemon juice
Powdered Japanese yellow mustard
Finely ground sea salt and freshly ground black pepper
Sugar

Place onion, vinegar, oil, lemon juice, and tard, salt, pepper and sugar to taste in a l processor. Process until smooth. ■

The first choice of discerning chefs around the world.
Integral by T-FAL®

As used and recommended by



T-FAL
brings out your best

Make it your choice.
Available only at fine retailers.
800-395-8325 www.t-fal.com



Continued from page 72

the tiny treasures as admiring the breathtaking scenery sculpted by 200 million years of wind, water, and ice. Driving from park to park—we covered eleven in our twelve-day trip—my husband grew used to slamming on the brakes as I called out, "Stop the car! There's one I haven't seen."

Some flowers, like those of the cacti, were brightly colored and easy to spot, but many were difficult to find even with help from the glossy brochures distributed by the National Park Service and the more detailed photocopied sheets available at each local information center. As I soon discovered, both color pictures and black-and-white drawings could be misleading because they seldom indicated the true scale of the flowers. For example, I nearly overlooked a gentian at Bryce Canyon National Park because I expected the blossoms clustered around a sturdy stalk to be much larger. The sego lily, the state flower of Utah, proved especially elusive, but I finally spotted one at Zion. Such a feeling of triumph.

Because the variety of conditions throughout the area range from sun-baked deserts to damp canyons with streams running through them, we saw a great diversity of plant life. I learned that at lower elevations of 4,000 to 5,000 feet, where midsummer temperatures climb into the low 100s, the best time to see wildflowers is from late March to early June. At 6,000 to 8,000 feet the blooming season runs from April to mid-June, and at 8,000 to 10,000 feet wildflowers seldom appear before late June. Cedar Breaks was the only park where we found no flowers at all. At more than 10,000 feet, the highest point of our trip, the landscape was still buried under two feet of snow. ■

The parks we visited: ***Utah****—Arches National Park, Canyonlands National Park, Capitol Reef National Park, Zion National Park, Cedar Breaks National Monument, Bryce Canyon National Park, Grand Staircase-Escalante National Monument.* ***Colorado****—Black Canyon of the Gunnison National Monument and Colorado National Monument.* ***Arizona****—Navajo National Monument and Monument Valley, which straddles Utah and Arizona.*



Clockwise from top left: The root of the exotic sego lily, found at Zion National Park, was once used as food by Native Americans. Several varieties of penstemon—this pink Palmer grows along a dry river bed at Capitol Reef—thrive on the Colorado Plateau. Golden columbine forms a hanging garden as it clings to the shady, wet canyon walls of the Grotto at Zion National Park. The fragrant cliffrose, here at Betatakin, Navajo National Monument, often grows beside juniper trees whose roots penetrate sandstone cracks to reach a underground water supply. Native Americans used the leaves and twigs of the cliffrose for yellow dye. Claretcup cactus, capable of storing water from infrequent rains in its thick-skinned stems, is well adapted to the arid environment of Navajo National Monument.

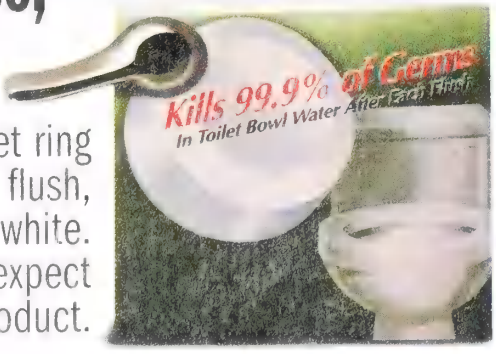
veryone who wants to an your toilet every day raise your hand.



CLOROX®
AUTOMATIC TOILET BOWL CLEANER

Everyone else, just flush.

Clorox® Automatic helps prevent toilet ring every time you flush, to leave the bowl sparkling clean and white. Just the kind of power you'd expect from a Clorox product.



©2000 The Clorox Company



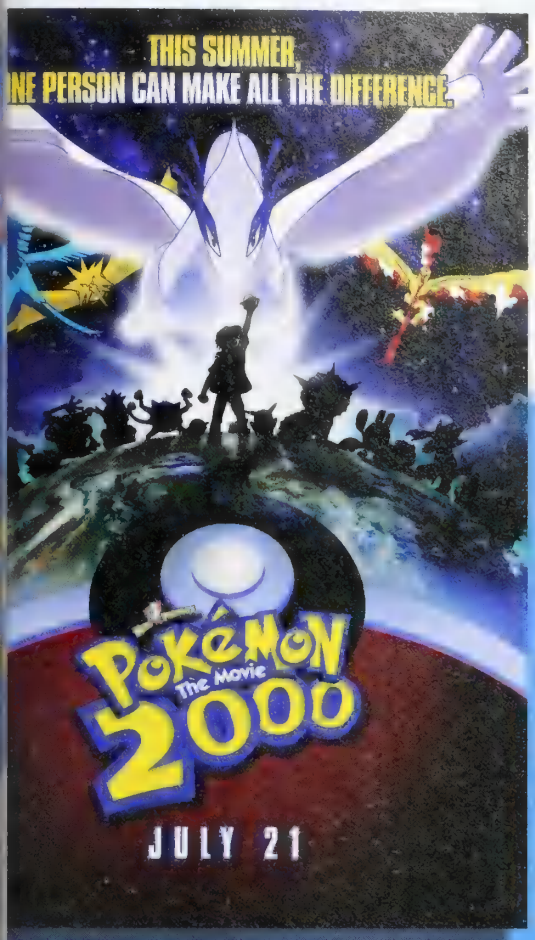
DON'T GET MAD.

TEAM UP WITH
GLAD®
FOR A
FREE
POSTE



*Buy any TWO GLAD® food stora
products and get a free limited e
Pokémon: The Movie 2000 pos
(While supplies last.)





er
Supplies Last
September 30, 2000

GLAD® food storage bag

limited edition *Pokémon: The*
er, PLEASE PRINT name,
phone number on a 3 X 5

nd original proofs of
e form of UPC barcodes.
ble to remove the UPC(s),
ated cash register receipt(s)
ise price(s) circled and write
from the product(s) on the
eipt.

AD®/Free Pokémon Poster,
Shawnee Mission,

5. While supplies last. OFFER EXPIRES SEPTEMBER 30, 2000. Responses received after this date will not be honored.

Cash redemption value 1/100 of 1-cent. Allow 8-12 weeks for delivery. The Clorox Sales Company is not responsible for lost, late or undelivered responses. No post office boxes allowed; only street or rural route addresses are acceptable. Limit one per household, group or organization. Duplicate requests will not be honored or acknowledged. Offer void where prohibited, taxed or otherwise restricted. No proofs of purchase will be accepted other than those specified. Fraudulent submissions could result in federal prosecution under mail fraud statutes (Title 18, United States Code, Sections 1341 and 1342). This is an offer of The Clorox Company.

www.P2Kthemovie.com

©2000 Warner Bros. ©1997, 1998 Nintendo
GAME FREAK, TV Tokyo, Shopro, JR KIKAKU ©PIKACHU PROJECT '98.
Pokémon properties are trademarks of Nintendo.

©2000 The Clorox Company



"My Glad
is tight, tight, tight."

GET GLAD.™



Only Glad has the Double-Lock™ green seal.
That's why you'll be glad you got Glad.
Especially if you're a goldfish.

©1999, The Glad Products Co. Ziploc and Slide-Loc are registered trademarks of SC Johnson.



Introducing the real taste of ranch. Anytime. Anyplace.



Hey, Girl Friend



whispered life's secrets, you
ed your dreams. You giggled
ther and talked of how things
ld be. The sight of her
dwriting still speaks to your heart
a secret code. When's the last
you told her how thankful you
o have a friend like her.
ent® has just the right card, that
ial gift and message that says
're still my best friend."

FREE Gift!



Call toll free 1-877-CURRENT
for your free notecards and catalogs
mention offer E9P6.

Current®

1-800-848-2848 • www.currentcatalog.com

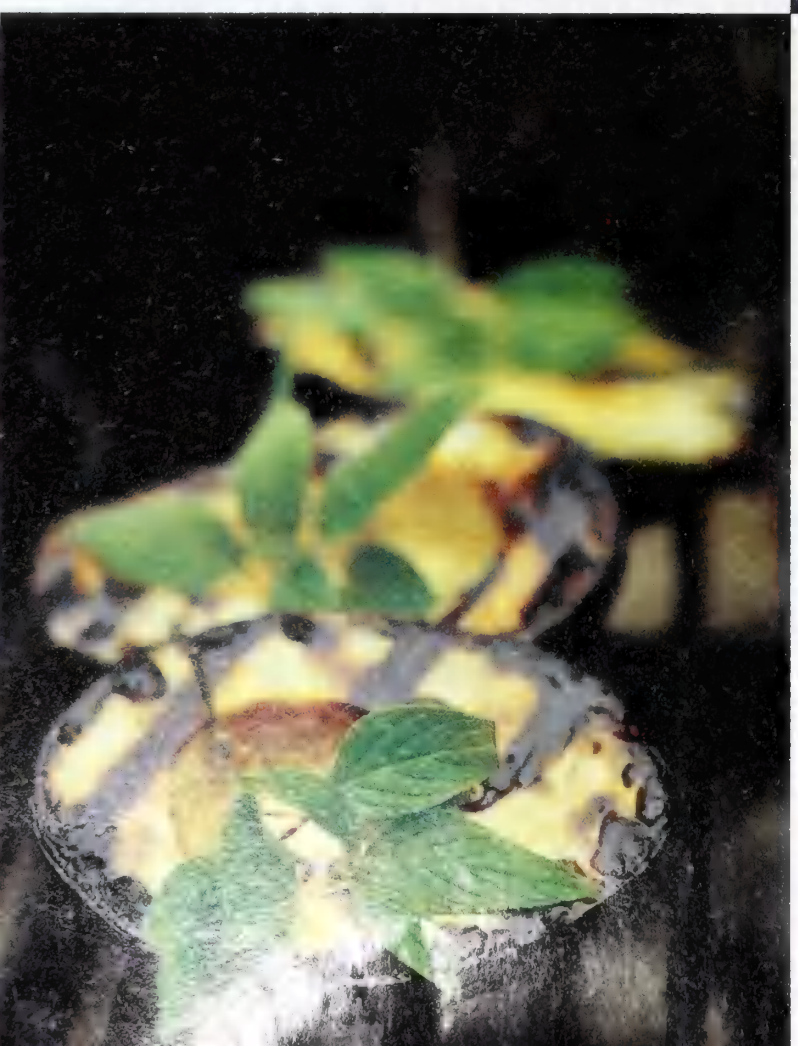
NEW ON THE GRILL

Looking for something unexpected to barbecue? Why not try a luscious bunch of grapes, olive oil-basted avocados, or tangy radicchio?

By Jane Ellis

Today Americans are barbecuing with a fresh zeal, and along with the old standbys—hamburgers and chicken—are adding adventurous side dishes. Here are some lively contenders for the coals. Kevin McCarthy, chef of The Point, a luxurious Adirondack resort on Upper Saranac Lake, offers a splendid weekly barbecue. To the traditional fare he adds such fruit and vegetable accompaniments as table grapes with venison or fish; seared avocados with hamburgers and sausages; and that tart Italian chicory, radicchio, with beef or chicken.







Hot, juicy, and scented with rosemary and sage, grapes (top) add color and flavor to any cookout. Radicchio (above) has a life beyond salad. It can be grilled, sautéed, or baked. Buttery avocados in the shell (left) brushed with lemon and oil and garnished with lemon balm add color and variety to alfresco meals.

RECIPES FOLLOW. FOR MORE DETAILS, SEE READER INFORMATION

Fruit has often been an inspiration for great works of art.

It still is.



Lawry's® Marinades with a splash of real lime juice.

LAWRY'S
lawrys.com

They fire up excitement in everything you grill. Imagine Tequila Lime shrimp. How about Thai Ginger chicken. Or sirloin steak with Mesquite. There are 12 tempting flavors to choose from. The fruit juice makes the difference. And the difference is delicious.

Recipes adapted from executive chef Kevin McCarthy, The Point, Upper Saranac Lake, New York

GRILLED RADICCHIO

3 large heads radicchio, wilted leaves removed, cut in half through root end, stem removed
Cold water
Extra-virgin olive oil
Salt and freshly ground black pepper

Soak radicchio halves in a bowl of cold water for 3 minutes. Remove from water. Discard water. Brush surface with olive oil. Grill over a preheated medium-hot charcoal fire, 6 inches from coals. Turn and brush with olive oil frequently until outer leaves are brown and feel soft to the touch, about 10 minutes. Remove from grill. Sprinkle with salt and pepper to taste. Serve immediately. Serves 4.

GRILLED AVOCADO

1 tablespoon freshly squeezed lemon juice
2 ripe California Haas avocados, cut in half lengthwise, pit removed
Extra-virgin olive oil
Fresh herbs, optional

Drizzle lemon juice on cut side of avocado. Brush with olive oil. Grill cut-side-down on a preheated medium-hot charcoal fire, 6 inches from coals. Grill 2 to 3 minutes. Turn over. Add herbs and grill 2 minutes. Serve hot. Serves 4.

GRILLED CALIFORNIA TABLE GRAPES WITH ROSEMARY AND SAGE

Branches of seedless California table grapes, room temperature, washed and gently dried
Extra-virgin olive oil
Rosemary branches
Sage leaves

Brush branches of grapes with olive o Wind rosemary branches and sage leav among clusters of grapes. Grill on a pr heated medium-hot charcoal fire, 6 inch from coals. Turn grapes frequently until ou side grapes have grill marks and a few st to split, about 20 minutes. Serve hot. ■

Under Tuscan Pines

Continued from page 159

arranging courses at La Ferrièra. She teaches in the workshop she installed in the former iron foundry.

The pine grove, so neglected when the countess bought the property, is now well tended. Four straight rows of mature trunks, planted in a formal pattern as befits an 18th-century villa, lend an elegant air to the softly sloping space in front of the main facade. If compared with an interior space, the *pineta* is like a lofty ballroom under a high ceiling. Its elegance is enhanced by the emerald-green carpet growing beneath, which has seen more loving care and coddling than a Tabriz. The compacted clay soil and the hot summers of the Maremma make the growing of a proper lawn a real extravagance, with daily watering and yearly reseeding.

The principal outdoor living space at La Ferrièra, the *pineta*, is where children play, grown-ups relax, dogs race, and all alfresco meals are served at a massive stone table. On grander occasions, for which Antonello and Giuppi Pietromarchi as diplomats are well prepared, thirty iron candelabras are hoisted into the branches of the trees and hundreds of candles are lit: a midsummer night's dream. She is a great *metteuse en scène*, a stage director who knows how to illuminate a garden or garland [illegible] adorn an improvised [illegible], or devise a wedding [illegible] from which [illegible] turtledoves escape. [illegible] parents of five children, the Pietromarchis have plenty of occasions to celebrate.

Giuppi Pietromarchi's whole garden has the flavor of a stage set, divided into different areas, each with a particular theme or role to play. A leafy gazebo she built to break up the straight line that leads from the villa across the *pineta* to the lower garden is placed for theatrical effect and offers an amusing lesson in perspective: When she stands far away at the door of her workshop, she appears in one of the gazebo's windows looking like a little elf. This delightful illusion is only one of the happy coincidences that seem to occur frequently around this woman, like the whimsical swarm of white cabbage moths performing a little dance above the oakleaf hydrangeas in perfect, color-coordinated harmony. Or a fat full moon casting its shine on the finial of the gazebo on the evening of its installation by its creator, the sculptor Matthew Spender. But while such surprises are welcomed with exultation, its creator knows only too well that what makes a garden work is not magic but solid botanical know-how and hands-on labor.

Both of these were applied most imaginatively in the olive grove, where Giuppi Pietromarchi planted a selection of old-fashioned roses and let them ramble into the silvery foliage of the gnarled old trees or climb on supports of iron. It gives the scenery that fairy-tale quality that only the most ambitious gardeners can hope to achieve. The unusual com bination of plants is made possible by considerable amount of work, soil prep ration first and foremost, which is ex cuted with the help of a full-tim gardener. Like all his predecessors h gets quite a bit of on-the-job training, his accomplished employer is forev mapping out new schemes.

Other areas worthy of attentio are a blue garden, a recently plante heat-resistant yellow garden, and a herb garden, where mints and oregan grow in pots sunk into the ground. In sheltered enclosure next to the hous real botanical challenges are met: I this semitropical garden we find an *Er thrina christa-galli* and other tender spe imens. The countess is willing to tak risks as she tries to coax cherishe imported plants into surviving, testin the limits of what her local climat allows. There are, of course, some casu alties, much grieved over. But othe plants unexpectedly triumph. A *Ce trum parqui*, for example, is now a bi bush that releases its intoxicating fra grance at night while looking decep tively inconspicuous during the da Thus the gardener has a personal rela tionship to all her plants, and give each one the proper conditions an context to flourish in. The garden is a hospitable a place as the house at L Ferrièra, and if I were a plant this where I would like to be looked after, i comfort and luxury. ■


Oops! The spaghetti sauce splattered..."
"Sherrie's makeup is all over the sink again."
"Who put the frog on the counter?"
you have to pot those plants here?"
"Yikes! What was in this trash can?!"
NEW!
CLOROX
Disinfecting Wipes
Bleach-Free
FRESH SCENT
Introducing Clorox™ Disinfecting Wipes.
So fast, so easy, and bleach-free, so you can use them anywhere.*
It's from Clorox. So it's more than clean.
*Disinfects in four minutes on hard surfaces ©1998 The Clorox Company

WHEN OTHER TRASH BAGS BREAK,

DON'T GET MAD



GET GLAD.™

THEY'RE TWICE AS THICK AS THE LEADING VALUE BAG.



©2000, The Glad Products Co.


To taste this fresh, this rich, this creamy...
...you have to be born here.
Hidden Valley
Hidden Valley
THE ORIGINAL
Ranch
Hidden Valley®
Where the taste of Ranch was born.

"Dear Bob: Tempur-Pedic's Weightless Sleep System™ has energized my life, and made homemaking a real joy again."



Our miracle bed changes lives twenty-four/seven.

—by Bob Trussell, Tempur-Pedic Founder & CEO



I get "Dear Bob" letters all the time. From folks who comment on the wonderful ways my Tempur-Pedic bed has anged their lives for the better. Like suddenly rediscovering the easure of making a house a home. Six years ago, we brought the nous Tempur-Pedic SWEDISH SLEEP STEM™ to America. Since then, millions have discovered our new fatigue-fighting, energy-elevating *weightless sleep* phenomenon.

- A marvel of molecular physics!
- Cuts tossing & turning up to 83%.
- Adjusts itself automatically.
- No air, water, or steel springs.
- Only one moving part—*you.*

We expanded NASA's anti-G-force research to invent a new weightless-sleep material. Our technology is recognized by NASA, the U.S. Space Foundation—and certified by the Space Awareness Alliance.

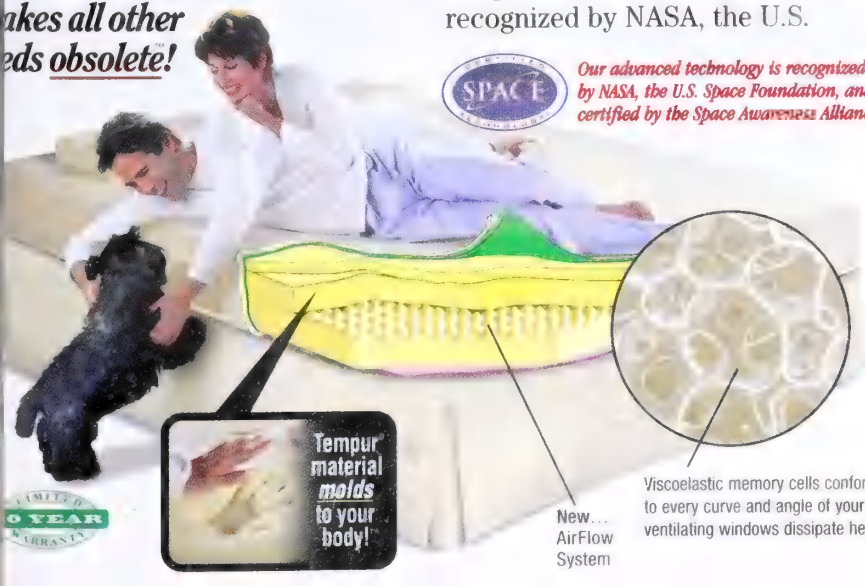
Other beds are fancy on the outside. Ours is a *miracle* on the inside —where trillions of self-ventilating viscoelastic microcells cuddle your body with perfect support. And it *selectively adjusts* to your precise shape and weight.

Thousands of sleep clinics and health professionals recommend us. TV, radio, magazines, newspapers give us rave reviews!

Call or fax right now for a free sample, free video, and free information. We'll also send a **FREE HOME TRYOUT CERTIFICATE.**

FREE DEMONSTRATION KIT is now yours for the asking!

akes all other eds obsolete!™



TEMPUR-PEDIC
PRESSURE RELIEVING SWEDISH MATTRESS AND PILLOW

FREE SAMPLE / FREE VIDEO / FREE INFO

1-888-359-7603

OR SEND FAX TO 606-259-9843

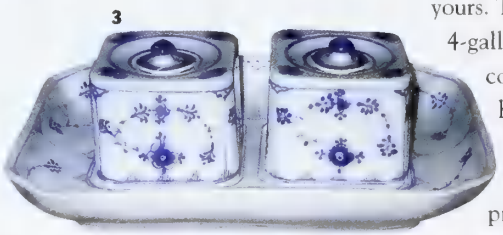
Tempur-Pedic, Inc., 1713 Jaggie Fox Way, Lexington, KY 40511

Ralph and Terry Kovel tell you where it's from and what it's worth



1


2


3


4


5

1. Can you provide some quality and price information on this crock, which was a gift from my aunt? It's 15½ inches high and marked "Nichols & Alford, Burlington, Vermont," with the number 4.

C.M.E., Ruxton, MD

Nichols & Alford, who worked together as potters for a short time in 1853 and 1854 before joining other partners, made utilitarian stoneware including crocks like yours. The 4 marks it as a 4-gallon jug. Because collectors today pay high prices for unusual stoneware jugs—preferring pieces with a maker's identification and interesting decoration—your jug is estimated at $400.

2. This bowl and pitcher set, given to us 40 years ago, is marked Avon, Winkle & Co., England, on the bottom. Can you tell me the age and value?

A.H., Hot Springs, AR

In the days before indoor plumbing, bowls and pitchers were used in bedrooms. A complete set usually included a soap dish, a bowl for waste water, a toothbrush holder, a drinking glass, and a chamber pot. The shape of the pitcher and its handle and the colored transfer design were popular about 1860, so your set dates from that period. The two pieces are valued at $300.

3. I just acquired this charming pair of covered jars and want to know their use, age, and value. The pattern looks like a Royal Copenhagen design but is marked "B & G."

M.H.J., Glenbrook, NV

Your inkstand with two inkwells was made to be used on a drawing room desk. The porcelain is decorated with a hand-painted cobalt-blue design, based on an old Chinese flower motif used on Blue Fluted dinner sets made at the Royal Copenhagen Porcelain Factory since the late 1700s. The pattern has been copied by many other factories, including Bing & Grondahl, established in Copenhagen in 1853. They used the B&G mark from 1854 to 1894; later marks included a picture of a castle. The set would bring $300.

4. I recently received this pipe rack from my mother-in-law. She thinks it was given to her great-grandfather as a gift in 1889. It is 20 inches long by 9 inches high. The metal circles are held by leather straps.

J.B., Sumner, WA

You have an Arts and Crafts pipe rack. The thick oak pieces, simple lines, leather and metal fittings are all typical of that style, popular in the early 1900s. The pictures of Englishmen are similar to drawings by Cecil Aldin, a popular artist and illustrator of the da The rack was probably given to your husband's ancestor between 1900 and 1910, when this artistic style flourished. Although rarely used to hold pipes today, racks like this sell for their decorative value. It is worth $100.

5. This armoire was purchased in Paris, France, 8 years ago. It is 6 feet, 3 inches tal Many of the parts are held together with wooden dowels.

H.S., Foster City, C

The clothes closet for most of the 19th century in France was the armoire—a tall, narrow cabinet that opened to give full access to the space inside. The most popular woods used were cherry or walnut. The trim on the door, the dowel construction, hand-wrought metal loc and scalloped apron at the bottom add to its value. In good condition your armoire would sell in your area for $7,500, possibly for less outside California.

To ask the experts, send color photographs and information—size, materials, markings—to Ralph and Terry Kovel, c/o House Beautiful, 1700 Broadway, 29th Fl., New York, NY 10019. The Kovels answer selected queries on this page. They regr that they cannot return photographs or reply to readers personally.

CESAR, SELECT DINNERS and the Tray Design are registered trademarks



Little dogs make your apartment seem bigger.

Extraordinary food for extraordinary dogs



Highlights

special opportunities, promotions, and advertising

"Great Style"
San Francisco Design Center
San Francisco, CA

June 9, 2000

Join *House Beautiful* for an event filled with fabulous new ideas on living with "Great Style". Guests will have the opportunity to test drive a Chrysler and receive a complimentary *House Beautiful* design book. There will also be a raffle opportunity where you can enter to win a 1 week stay at the Rancho La Puerto Spa in Tacate, Baja California, Mexico. To receive an invitation, please call 212.903.5124.

Modern Metropolises at
New York Design Center
200 Lexington Avenue
New York, NY

April 3, 2000 ▪ April 17, 2000 ▪ May 1, 2000 ▪ May 15, 2000
Modern Metropolises: Centers of Design in Turn-Of-The-Century Europe
at 6:00 pm

Experience the NYDC's new series based on the avant-garde Designs and Architecture of the Great Cities of Europe around 1900. The program examines important designers, makers, and commissions in Vienna, Brussels, Glasgow and Milan.

In collaboration with The Bard Graduate Center for Decorative Arts.
Tickets are $20 per lecture. Call 212.501.3013.

DuPont STAINMASTER
Bringing Work Home

Designing today's hottest home addition - the office – is all about bringing function in line with personal style and comfort. You'll want the office at the end of your 30-second commute to be an efficient workplace, as well as an attractive room in your home.

Bring an element of home into the office with a favorite furnishing. Transport an old wooden chair from the basement, for example, and use it for visiting guests.

Create a buffer against noisy computers and machines with DuPont STAINMASTER® carpet. Available in more than 900 different styles, DuPont STAINMASTER® offers the ultimate cushion for working feet. Best of all, the crush resistant nylon fibers of DuPont STAINMASTER® provide a highly durable surface for traffic.

For more home decorating tips and information on DuPont STAINMASTER® carpet, call 1.800.4 DUPONT (1.800.438.7668) or visit www.stainmastercarpet.com.

Click ... Highlights.com for *House Beautiful* advertiser and special event opportunities.

Art at Heart

Continued from page 145

Studio in a School, an art educatio organization. The couple also love t celebrate major events in the lives their large circle of friends, so if any them has published a book or gotte married or received a degree, an Aggi and-Daniel party is a near certainty.

On such evenings, several celebr ties of the international art world a sure to be in attendance—not just suc ubiquitous socializers as Alex Katz an Francesco Clemente, but even the reclu sive Jasper Johns or the New Mexic based Susan Rothenberg. Guests eagerl await the chance to check out the late "hang" of the collection, which change often because of loans to exhibition The couple share a deep sense of reli when these peripatetic pieces return

"I can't tell you how much of difference it makes to live with art," say Gund. "You get to know what's good be cause you see it all the time. That's wh I've felt that if a piece doesn't push ou at you, there's something wrong with i The few times I've ever sold a work when it just hasn't interested me after while, if I'm not joyful when I see it, c curious, or see something more in i than I had before." Her close friendship with many of the artists who create them further deepens her responses "One of my favorites is Roy Lichten stein's *Masterpiece*, which delights me a the time because it reminds me so muc of Roy and always makes me smile."

Her husband's more diverse col lections—including magnificent Chi nese antiquities and furniture as well a rare West African sculptures he find during his extensive travels there—wer once displayed in his study. Now the have been mixed among the moder works to striking effect, and the imagi native placement of very old amid ver new sets up a profound resonance acros centuries and cultures. Says Shapiro "We consider ourselves more as custodi ans than possessors. I often think hov lucky we are, because art is part of ou life in a way you never get from a Sun day museum experience. It's not some thing supplemental—it's basic and nec essary. It gives us sustenance." ■



he last vinyl as popular as ours was made by the Beatles.

)iscover the beauty and quality of Kroy Building Products. A vinyl ence, deck, railing or pergola is ne perfect finishing touch for a naintenance-free home. Kroy Building roducts won't rust, corrode, chip, or warp. And they will never need painting. Kroy vinyl can be custom-built to your exacting specifications, and all Kroy products are backed by the Kroy lifetime guarantee. Insist on the Kroy name for all your outdoor vinyl needs.



Fence



Pergola



Deck

all 1-800-385-5938 for your local distributor
r visit our web site at www.kroybp.com

2000 Kroy Building Products, Inc.

Kroy
Building Products, Inc

SPECIAL ADVERTISING AND PROMOTION OPPORTUNITY

House Beautiful

Access Design

Access Design is a wonderful way to provide you with direct entrance into the world of design and designer services. By calling the center nearest you, you can find out about upcoming consumer days, designer referral services, floor sample sales and more!

Boston Design Center
Boston, Massachusetts
617-338-5062
Designer On Call Program

New York Design Center
New York, New York
212-679-9500

Decoration & Design Building
New York, NY
212.759.2964

Marketplace Design Center
Philadelphia, Pennsylvania
215-561-5000
Designer Referral Program

Miami Design District
Miami, Florida
305-573-8116

Design Center Of The Americas (DCOTA)
Dania, Florida
954-920-7997

Atlanta Decorative Arts Center
Atlanta, Georgia
404-231-1720

Decorative Center Dallas
Dallas, Texas
214-698-1300

Decorative Center of Houston
Houston, Texas
713-961-9292
Design Connection Referral Program

Michigan Design Center
Troy, Michigan
248-649-4772
Designer On Call Program

The Merchandise Mart
Chicago, Illinois
312-527-4141
Designer Referral Program

International Market Square
Minneapolis, Minnesota
612-338-6250
Designer Connection Program

Denver Design Center
Denver, Colorado
303-733-2455

Pacific Design Center
West Hollywood, California
310-657-0800 x220

Laguna Design Center
Laguna Niguel, California
949-643-2929

San Francisco Design Center
San Francisco, California
415-490-5800
Professional Designers Through Idea House

Seattle Market Center
Seattle, Washington
206-762-1200
1-800-497-7997
The Studio Referral Program

SPONSOR
GRANC

Here is a list of products and other resources for this month's features. All prices are approximate suggested retail. The following symbols will help you identify the type of service provided: (R) Retail store; (T) Trade only. Merchandise coded (T) can be ordered through decorators or the decorating department of your local home-furnishings store. (COM) Customer's Own Material; (MO) Mail Order; (M) Contact manufacturer or distributor.

SPACE LIMITATIONS PREVENT SOURCING OF ALL ITEMS SHOWN. SOME ITEMS NOT MENTIONED ARE FROM OWNER'S COLLECTION.

COVER *Designer:* **Albert Hadley.** For more details, see Reader Information for "Behind the Hedge," page 134.

68 ISLAND SHOPPING *Page 68:* **Canopy bed,** Orchid Island Collection, Stockwell, queen, #R136, teak, 96" h., 66½" w., 86" d., $11,385; **Console/bedside table,** Orchid Island Collection, Cliff Walk #R134, 31" h., 48" w., 22" d., $12,585; **glass wine cooler** (as vase), Dobson, $300; **European shams,** White Pine Check, $90/ea.; **Pillowcases,** Sand Dune, standard, $90/ea.; **shams,** Clam Shell Faille, standard, $135/ea.; **fitted sheet,** Sand Dune, queen, $100/ea.; **flat sheet,** White Pine Check, queen, $100/ea.; **quilt,** Starboard., full/queen, $665—Ralph Lauren Home collection (M); for stores: 212-642-8700. **Lamp,** Bucquet, 1925, $500—Troy (R), 138 Greene St., New York 10012; 212-941-4777.
Page 69, clockwise from top left: **End table,** Orchid Island Collection, Clapboard #R141, 28" h., 30" dia., $2,085—Ralph Lauren Home Collection, see above. **Sculpture,** by David Borovitz, ceramic, $750—Troy, see above. **Acrylic vase,** $95; **wooden tray,** from $725—Aero Ltd. (R), 132 Spring St., New York 10012; 212-966-1500. **Eileen screen,** 73" h., 52" w., 16" d., $3,250—Troy, see above. **Bench,** Orchid Island Collection, Flagstone #197-04, 17" h., 54" w., 18" d., $5,385—Ralph Lauren Home collection, see above. **Glass tray,** Iittala, $43—Moss (R), 146 Greene St., New York 10012; 212-226-2190. **Chair,** Orchid Island Collection, Terracotta #204-03, 28" h., 25" w., 31" d., $8,835; **Table,** Clapboard, #R141, $2,085—Ralph Lauren Home Collection, see above. **Glass vase,** Czeresko, $9,300—Troy, see above.

76 FEAT OF CLAY Felissimo (R), 10 W. 56 St., New York; 800-565-6785.

102 DECORATING DON'TS *Designers:* **Bruce Bierman,** 29 W. 15 St., 4th fl., New York 10011; 212-243-1935. **Sam Blount,** 21 W. 58 St., New York 10019; 212-888-0515. **Diamond Baratta Design,** 270 Lafayette St., #1501, New York 10012; 212-966-8892. **Joe D'Urso,** P.O. Box 1154, Watermill, NY 11976; 516-324-6117. **Ralph Harvard,** 177 E. 70 St., New York 10021; 212-535-0707. **Thad Hayes,** 90 West Broadway, Ste. 2A, New York 10007; 212-571-1234. **Jacquelynne Lanham,** 472 E. Paces Ferry Rd. NE, Atlanta, GA 30305; 404-364-0472.

106 MULTICULTURAL, MULTIPURPOSE *Designer:* **John Danzer,** Munder-Skiles Inc. (R,T), 799 Madison Ave., 3rd fl., New York 10021; 212-717-0150. *Furniture from left:* **Kelso Coach Folding Table,** 29" h., 48" dia., $3,100; **Norma Jane club chair,** 34" h., 34" d., $2,950; **Postal desk,** $9,250; **Dumbwaiter,** 30.5" h., 16" l., 16" w., $1,850; **Hemings chair,** 35" h., 18" d., 17" w., $1,500; **360 sofa,** 35" h., 86" l., 35" d., $5,500; **Japanese folding table,** 14" h., 60" l., 21" w., $2,100—Munder-Skiles, see above. **Sofa fabric,** Country Cloth/plain #92501-01, Morel color—Rogers & Goffigon (T); 212-888-3242. **Club chair fabric,** Krisia Stripe, crimson #LFY1-4232F, $53/yd.—Ralph Lauren Home Collection (M); for stores: 212-606-2100.

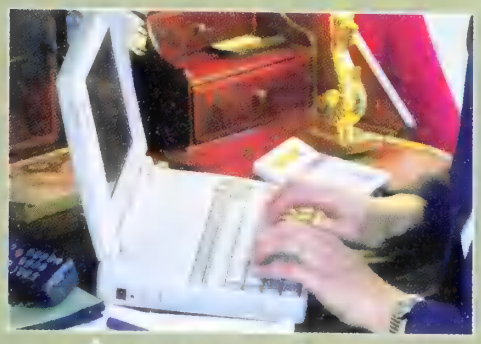
120 PAINT SHOP Galbraith & Paul; 215-923-4632; *fax:* 215-923-4631.

134 BEHIND THE HEDGE *Pages 134 to 141 Designer:* **Albert Hadley Inc.,** 24 E. 64 St., New York 10021; 212-888-7979. *Fabrics*—D.D. Tillet 171 E. 80 St., New York 10028; 212-737-7313.

142 ART AT HEART *Pages 142 to 145: Living room:* **Paintings,** *Two Greens with Red Stripe* by Mar Rothko, 1964; *Untitled* by Tony Smith, 1953–54 *Rhyme* by Robert Rauschenberg 1956. **Sculptures** (on coffee table) *Flashlight III* by Jasper Johns, 195 *Untitled (Balancing Squares)* by George Rickey, 198 **Barcelona Chairs,** Knoll (R,T), 105 Wooster S New York 10012; 212-343-4000. *Entry hall:* **Paintin** *Plant City,* by Frank Stella, 1963. **Joseph Cornell** *Medici Princess,* 1948. **Ancient African terra-cott Frank Gehry's** *Wiggle side chairs,* model no. 10-36 *Library:* **Frank Gehry's** *Fish Lamp,* 1983. **Paintin** *No. 17A* by Jackson Pollock, 1949. **Vase,** by J. Rovina, 1885–1890. **Sung Dynasty figure of mythical beast,** A.D. 970–1279. **Roll-top desk,** b Emile-Jacques Ruhlmann. **Painting,** *Housatonic Fal* by Arshile Gorky, 1943–44. **Scott Burton's** *Ebon Triangle Table,* 1986. **Claes Oldenburg's** *Blue Ha* 1986. **African and Chinese antiquities** on shelve *Dining room:* **Paintings,** *Masterpiece* by Roy Lich enstein, 1962. *Trees and Light* by April Gornik, 199

146 MOSS BEAUTIFUL *Pages 146 to 151: Archi tect:* **Henry Smith-Miller,** Smith-Miller & Hawkin son Architects, 305 Canal St., New York 1001 212-966-3875. *Dining room:* **Chairs,** by Charles an Ray Eames for Herman Miller—Herman Miller f the Home (M); for stores: 800-646-4400. **Nom table,** by Sir Norman Foster for Techno—Techn Italy; 011-390-362-5351. **Multimodel–x sculp ture,** by Dusan Dzamonja for Alessi—Moss (R), 14 Greene St., New York 10012; 212-226-2190. *Libra area:* **Resin trays and vase,** by Gaetano Pesce f Fish Design—Moss, see above. *Living room:* **Whit porcelain vase,** by Hella Jongerius—Moss, se above. **Leather sofa,** by Antonio Citterio for B& Italia—B&B Italia (T); 212-758-4046. **Rectangul pink acrylic vase,** by Shiro Kuramata—Moss, se above. *Bedroom:* **Chair and ottoman,** by Charl and Ray Eames for Herman Miller—Herman Mille see above.

160 THE OPPOSITE OF FENG SHUI *Pages 160 165: Designer:* **Kerry Joyce & Assoc. Inc.** 115 N La Brea Ave., Los Angeles, CA 90036; 323-93 4442; fax: 323-938-0484. *Associate designers:* **Jen nifer Breindel Davis** and **Ami Saginian** of Ken Joyce & Assoc. see above. *Contractor:* **Fabian Frie man Construction,** 12120 Hollyglen Pl., Studi City, CA 91604; 818-592-1924. **Furniture,** b designer for—James Jennings Furniture (T); 32 655-7823; fax: 323-655-4388. *Exterior: Landscap designer*—Pat Benner; 323-464-1292. *Original hard scape*—Mia Lehrer; 323-892-0009. *Entry:* **Consol** Keats—Rose Tarlow/Melrose House (T); 323-65 2122. **Mirror,** custom by Kerry Joyce, crafted by Je frey Turner—Kerry Joyce & Assoc. see abov **Antique urns**—Quatrain (T); 310-652-0243. *Livi room:* **Sofas,** Mumford; **coffee table,** Bergman; en **table,** left, Wave; **end table,** right, Linnell; all b designer for—James Jennings Furniture, see abov **Fabric on sofas,** Bergamo, #1114M—Keith McC (T); 310-657-7150. **Floor lamps,** Leeds, Dessin



Log on to our website and...



locate your personal decorator...



...who will come to you and do it all!

www.DecoratingDen.com



Decorating Den INTERIORS

WELCOME TO YOU

DEC-DENS est. 2012

OUR TEAM! VISIT OUR WEBSITE FOR INFORMATION
BUSINESS AND CAREER OPPORTUNITIES.

Custom Window Treatments • Furniture • Wallcovering • Floor Coverings • Accessories



Handmade Italian terra cotta planter designed by Guy Wolff for Seibert & Rice.

Eclipse Lounger from the Praslin Collection by Henry Hall Designs.





Hand-painted serving pieces from the Buon Giorno Collection by Vietri.

Turn your patio into a terrazza.

Visit HomePortfolio.com in June to find more fresh picks for outdoor living. Put products from Seibert & Rice, Henry Hall Designs, Vietri and more into your portfolio, find the nearest showroom or buy online. With thousands of the world's best home design products available, it's the ultimate resource for home design. Visit online, or call 1 800 840 0118.

homeportfolio
Where Dream

HomePortfolio and Where Dream
are trademarks of HomeP

Fournir—Kneedler-Fauchere (T); 310-855-1313. **Green velvet rug,** Italian—S&J Biren Floorcoverings (R,T); 310-553-0971. **Mirror,** custom by designer; fabricated by Charles Fradin (T); 310-271-6230. **Needlepoint,** on mantel—Hollyhock (R), 214 N. Larchmont Blvd., Los Angeles, CA 90069; 323-931-3400. **Square cube,** on table—J.F. Chen (R,T); 323-655-6310. *Dining room:* **Table,** Lancaster, rosewood finish, by designer; **chairs,** custom—James Jennings Furniture, see above. **Bar table**—City Antiques (T); 323-658-6354. **Chair,** Henry Calvin #1907, Parchment—Donghia (T): 1-800-DONGHIA. **Drapery,** Taffeta Versailles, Beige, Old World Weavers through—J.Robert Scott (T); 310-880-4200. **Drapery fabrication**—Accurate Shade & Blind (T); 818-833-8868. **Drapery rod,** VIT Hardware through—Bradbury Collection (T); 310-657-3940. **Wall glazing**—Athens Decorative Painting (T); 323-656-2106. **Creamware**—Hollyhock, see above. **Candlesticks**—Blackman-Cruz (R), 800 N. La Cienega Ave., Los Angles, CA 90069; 310-657-9228. **Mirror,** custom by designer; fabricated by Charles Fradin, see above. *Kitchen:* **Table,** Hawking; **chairs,** League; **cabinet,** custom; all by designer for—James Jennings Furniture, see above. **Faucet,** main sink—Waterworks (T); 800-899-6767. **Faucet,** island, #BL3—A. Ball Plumbing (T); 800-228-0134. **Limestone**—Paris Ceramics (T); 323-653-2230. **Wall tile,** 3x6—Altman's (T); 310-274-5896. **Range; ovens**—Thermador (M); for stores: 800-656-9226. **Ceramic canisters**—Hollyhock, see above. **Dough bowl**—Quatrain, see above. *Bedroom:* **Bed,** Connick; **bedside tables; sofa side table; sofas,** Putnam; all by designer for—James Jennings Furniture, see above. **Sofa fabric,** Puff Pique by Summerhill, #1416 Creme #07 through—Kneedler-Fauchere, see above. **Drapery fabric,** Palazzo Taffeta, #4910-09 Paloma—Donghia, see above. **Drapery rod,** VIT Hardware through—Bradbury Collection, see above. **Drapery fabrication**—Accurate Shade & Blind, see above. **Wall glazing**—Robin Ryan (T); 323-661-6190. **Area rugs**—Mansour (R,T); 310-652-9999. **Bedding**—Anichini (R); 310-657-4292. **Bedskirt fabrication**—Millie Greenberg (T); 310-275-1255. **Bedside lamps,** left, Pagoda; right, Florence, from Charles Fradin—Luminaire (T); 310-271-6230. **Globe**—Blackman Cruz, see above. **Porcelain box; silver pitcher**—City Antiques, see above. *Bathroom:* **Chair,** Marlene; **stool,** Marlo; both by designer for—James Jennings Furniture, see above. **Sconces,** RL-2—Roy Electric (T); 800-366-3347. **Bathtub**—Kohler (M); for stores: 800-4KOHLER. **Domestics**—Calvin Klein Home Collection (R); for stores: 800-294-7978.

166 FORGET YOUR TROUBLES, COME ON GET HAPPY *Pages 166 to 173: Living room:* **Barcelona chairs,** by Mies van der Rohe, Knoll (R,T), 105 Wooster St. New York 10012; 212-343-4000. **Sunset over New York sofa,** no longer available, **Feltri chair**—Cassina (R), 155 E. 56 St., New York 10022; 800-770-3568. **Resin vases; Triple Play (stacked tables); Rag chair,** similar available, by Gaetano Pesce for Fish Design—Moss (R), 146 Greene St., New York 10012; 212-226-2190. **Glass topped table,** by Frosty Myers—Art & Industrie (R), 52 Thompson St., New York 10012; 212-966-6800. **Turquoise rubber vase**—Conran's (R), 415 E. 59 St., New York 10022; 212-755-9079. *Dining room:* **Isamu Noguchi lamp**—Isamu Noguchi Garden Museum (R), 32-37 Vernon Blvd., Long Island City, NY 11106; 718-204-7088. **Frank Gehry cardboard sidechair**—Moss, see above. **Brno dining chairs,** Mies van der Rohe—Knoll, see above. *Library:* **Cannareggio sofa,** by Gaetano Pesce, to order: Cassina, see above. **Eames plywood chair**—Herman Miller for the Home (M); for stores: 800-646-4402 (M) **Ingo Maurer wall light**—Ingo Maurer (R), Grand St., New York 10013; 212-965-8817. *Entry foyer:* **Resin vases,** by Gaetano Pesce for Fish Design—Moss, see above. **Spiral bowl**—Guggenheim Museum Shop (R), 1071 5 Ave., New York 10128; 212-423-3615. *Bedroom:* **Authentics polypropelene totebags, Shiro Kuramata acrylic vase:** Moss, see above.

174 THE GIFT TO BE SIMPLE *Pages 174 to 17*

Architect: **John Pawson,** Unit B, 70-78 York Way, London NI 9AG, England; 011-44-171-837-2929. *Executive architects:* **Denton Corker Marshall,** Exmouth House, 3-11 Pine St., London EC1R 0JH England; 011-44-171-833-2020. *Landscape architect:* **Jonnie Bell,** 326 Portobello Rd., London W10 5RP England. *Interior designer:* **John Pawson,** see above. *Contractor:* RBS, 159 Mortlake Rd., Kew, Surrey TW9 4AW, England; 011-44-181-876-0052. *Project staff:* Vishwa Kaushal, Enzostefano Manola, Simon Dance, Alejandro Fernandez, Stephane Orsolini, Stephen Gilmore, Mansel Fletcher, Charlotte Williams, Andre Fu. **House size:** 1,850 sq. ft. *Interior materials:* **Limestone floors; bathrooms; countertops; basins; worktops,** designed by architect, Gianni Galli at Marmi E. Graniti Zantedeschi (M), Verona, Italy; 011-39-045-686-0631. **Hardware,** designed by architect—Obumex (M); 011-32-[illegible] 705071. *Courtyard:* **Yellow cedar outdoor table, teak benches,** custom by architect. *Kitchen/dining room:* **Painted plasterboard walls**—custom by architect. **Oak dining table,** custom by architect—D[illegible] ade Spa (M), Italy; 011-39-2-6573086. **Chairs,** Kaas Klimt—Cale and Associates; 011-44-181-96[illegible] 9027. **White lacquer cupboards,** custom by architect—Obumex, see above. *Terrace:* **Chair,** Lin lounge—Cale and Associates, see above. *Living room:* **Oak sofa-desk,** custom by architect—Driade see above. **Stool,** by Hans Wegner—Cale & Associates, see above. **Full-height cupboard doors,** custom by architect—Obumex, see above. **Limestone bench,** custom by architect—Marmi E. Granit Zantedeschi, see above. *Homework area: (top floor)* **Walls,** painted plasterboard; **balustrade/concrete bench, limestone staircase,** all custom by architect, see above. *Children's bedroom:* **Storage cupboard,** custom by architect—Obumex, see above. *Guest bathroom (second floor):* **Stone bathing trough,** custom by architect. *Roof terrace:* **Electronic glass panel,** custom by architect, see above. **Teak bench**—Cale and Associates, see above. *Sky shower:* **Stucco walls,** custom by architect, see above. *Master bedroom/bathroom:* **Cedar bed,** custom by architect, see above.

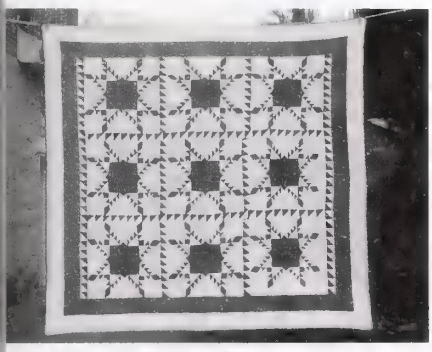
180 CEVICHE *Pages 180 to 183:* **All salad plates**—Izabel Lam (T), Pier 41, Unit 320A, 204 Van Dyke St., Brooklyn, NY 11231; 718-797-3983. *Bass and shrimp ceviche:* **Edo silverplate 4-pc. sushi cutlery set,** $385—Moss (R,T), 146 Greene St., New York 10012; 212-226-2190. *Restaurants:* **Sushi Samba,** 245 Park Ave. So., New York 10003; 212-475-9377. **Chicama at ABC Carpet & Home,** E. 18 St., New York 10003; 212-505-2233. **Grace,** 114 Franklin St., New York 10013; 212-343-420[illegible]

190 NEW ON THE GRILL *Resort:* The Point HCR #1 Box 65, Saranac Lake, NY 12983; 80[illegible] 255-3530.



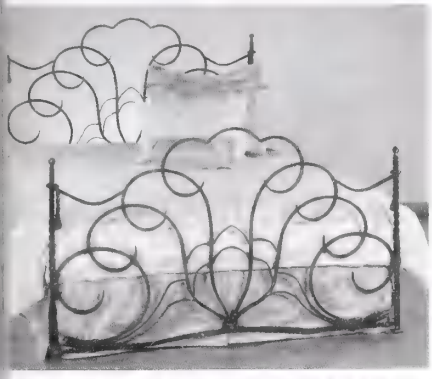
'ICKER & RATTAN FURNITURE

rder with confidence from America's oldest d largest wicker & rattan importer, an's Wicker & Rattan Furniture. Highest ality, lowest prices, and prompt delivery. or a free 64-page catalog, call 800-531-11 and ask for Dept. 362 or visit us at ww.franswicker.com



NTIQUE AMERICAN QUILTS FROM ENNSYLVANIA CA. 1850–1940.

r a catalog and color photos, send $8.00 to ne Antique Quilt Source™, 385 Springview ad, Dept. HBE, Carlisle, PA 17013; 717-245-2054. www.antiquequiltsource.com



DESIGNER BEDS YOU WILL LOVE

ll for a free catalog of the Claudio Rayes d collection and learn why interior signers love and recommend it. For help in aking a choice, call 800-884-9202.

STERLING SILVERWARE FOR SALE



Over 4,000 patterns of new and discounted flatware patterns at very affordable prices. China, crystal, and fine silver gift items also available. Call Silver Queen Inc. at 800-262-3134 for a free catalog. www.silverqueen.com



CREATIVE IDEAS AND SOLUTIONS

Readers of *Smart & Simple Decorating* will be inspired by the striking before-and-after makeover photos of actual decorating projects, and the revealing accounts of decorators' own homes, clients' residences, model homes, and showhouses. To order your hardcover copy of *Smart & Simple Decorating* ($16.00 + Shipping), or to learn more about our services or franchise and career opportunities, visit us at www.decoratingden.com or call 800-DEC-DENS.



PET DOORS ARE THE ULTIMATE IN FREEDOM AND CONVENIENCE FOR CATS AND DOGS.

There are many different styles to fit doors, walls, windows, screens, sliding glass doors, and garages. For a free catalog, write to Pet Doors USA, Inc., Dept. HBE600, 4523 30th Street West, Bradenton, FL 34207; or call 800-749-9609.

SE BEAUTIFUL© Volume 142, Number 6 (ISSN 0018-6422), is published monthly by Hearst Communications, Inc., 959 Eighth Ave., New York, NY 10019. k A. Bennack, Jr., Pres. & Chief Executive Officer; Victor F. Ganzi, Executive V-Pres. & Chief Operating Officer; Jodi W. King, V-Pres. & Secretary; Ronald rfler, V-Pres. & Chief Financial Officer. Hearst Magazines Div.: Cathleen Black, Pres.; George J. Green, Executive V-Pres.; Mark F. Miller, Executive V-Pres., . Manager; Raymond J. Petersen, Executive V-Pres.; John A. Rohan, Jr., V-Pres. ■ Group Controller; © 2000 by Hearst Communications, Inc.; all rights rved. The magazine is not responsible for unsolicited manuscripts; none will be returned unless accompanied by return postage and envelope. Address manipts to The Editor, House Beautiful, 1700 Broadway, New York, NY 10019. Trademarks: House Beautiful, House Beautiful Building Manual, House Beautiful Gardening and Outdoor Living, House Beautiful's Home Decorating, House Beautiful's Kitchens/Baths, House Beautiful's Home Remodeling, and Houses Plans. Trademarks are owned by Hearst Magazines Property, Inc. in U.S.A. and Hearst Communications, Inc. in Canada. Periodicals postage paid at New , NY, and additional mailing offices. Printed in the U.S.A. Postmaster: Send address changes to House Beautiful, P.O. Box 7174, Red Oak, Iowa 51591.

House Beautiful MARKETPLACE CLASSIFIED

BRASS BEDS -IRON BEDS

BRASS AND IRON BED SALE! Buy factory direct and save 50% on romantic solid brass and iron beds. Once-in-a-lifetime savings! Lay-away and payment plans. FREE color catalog. BRASS BED SHOPPE, 12421HB Cedar Road, Cleveland Heights, OH 44106. 216-229-4900. www.brassbedshoppe.com

FURNITURE

CAROLINA FURNITURE WORLDWIDE**** Save up to 60% on major brands. White Glove express delivery. Call 1(800)714-4448 For Immediate Quotes. After 6:00pm EST & Saturday: 1(800)369-9868.

50% FURNITURE DISCOUNTS, 500 FINEST BRANDS. In-home Delivery since 1933. CHERRY HILL FURNITURE 1-800-666-0933 or http://www.cherryhillfurn.com brochures. 1-800-888-0933 quotes.

1-800-965-4077 ATLANTIC FURNITURE Has Lowest Prices On Brand Names For Home & Office Furnishings. Free Brochure.

VERMONT MADE FURNITURE High quality, hand crafted Vermont Oak & Cherry Furniture. Factory Direct, In Home Set-Up, Satisfaction Guaranteed! www.newenglandwoodcraft.com

CARPETING - FLOORING

AT MICHAELS CARPET in Dalton, Georgia we have a full line of WEAR-DATED carpet styles and colors, plus a large variety of Hardwoods, Vinyls, and Rugs. We ship anywhere. Call for Free samples. 800-375-9509.

1-800-338-6124 ext. 52. CARPET, VINYL, RUGS, Wood. For 25 years. The Best Brands. The Lowest Prices. WEST CARPET INDUSTRIES, Dalton, GA.

ACCESS CARPET. All Brands. Hardwood, Vinyl & Carpet. 1,000 Colors. Lowest Prices. 12' & 15' Widths. Free Samples. Call Today! 1-800-848-7747 Ext. #84. www.dalton.net/access/

GEORGIA CARPET INDUSTRIES - Three warehouses, over a million yards of carpet, vinyl, wood, laminates. Never undersold, free samples 1-800-803-5430 ext. 800. www.georgiacarpet.com

1-800-789-9RUG. All Major Brands. 5% Over Cost. Don't Pay Retail. American Carpet Brokers.

CARPET, VINYL, AND HARDWOOD FLOORING at True Wholesale Prices. Call CARPET EXPRESS "America's Floor Store" 1-800-922-5582. Located Dalton, GA.

DON'T WASTE MONEY! S&S Mills is America's #1 Source for Buying Carpet Direct! No one beats the manufacturer! We are the ONLY manufacturer providing customers with quality, service and value--ALL OTHERS ARE MIDDLEMEN. FREE Catalog /Samples - 1-800-363-6176. www.ssmills.com

LIGHTING

GOLDEN VALLEY LIGHTING. Savings to 50%. www.gvlight.com : 800-735-3377 dept. 592 for catalog, $5.00 refundable. Call with manufacturer and model for quotes. FREE delivery on catalog orders.

FABRICS

FABRICS - SOUTHERN DESIGN CONCEPTS - Discount source for many designer fabric and wall coverings. Never undersold. Please give manufacturer, pattern, and color. 800-245-3071.

To place an ad call: 1-800-324-4589 or write: Kathleen Gleason, 512 W. Burlington Ave., La Grange, Il 60525

GUARANTEED LOW PRICE...ALWAYS!
WALLPAPER & BLINDS
shop the competition for you to ensure no one's prices are lower than ours!
85%
Plus an EXTRA 10%
WHY BUY FROM ANYONE ELSE?
OVER 10 YEARS SATISFYING MILLIONS OF CUSTOMERS NATIONWIDE!
FREE Blind Sample! KIT
FREE SHIPPING
CALL 1-800-477-3000
24-HOUR FAX LINE: 1-800-214-3929
We'll Beat Anyone's Price!
NATIONAL BLIND & WALLPAPER FACTORY

Gazebos • Garden sheds • Pool cabanas
Expertly crafted, ready-to-assemble structures delivered to your door.
1 800 663-5042 ext. 75
SUMMERWOOD PRODUCTS
www.summerwood.com

TRIAD FURNITURE DISCOUNTERS
Savings of 40%-50%
You'll find everyday savings of up to 50% off retail on the most recognized names in the furniture industry. Triad Furniture Discounters provides superb selection, great service, and nationwide in-home delivery.
Call today for prices or additional information.
800-323-8469
To receive our beautiful 52-page color catalog, send $12 to: P.O. Box 7505 Myrtle Beach, SC 29577

American Light Source
Guaranteed Lowest Prices • Quality Name Brands
Call toll free with manufacturer and style number.
Catalog $5 1-800-741-0571
www.americanlightsource.com

MAYFIELD LEATHER
Great savings on custom order leather sofas, loveseats, chairs, bar chairs and office seating. Over 90 styles and 50 different top grain leathers to choose from.
1-800-342-7729 FAX 828-324-5127
We mail same day first class postage. $5 (credited with order) for complete product line and pricing. Or write:
MAYFIELD 340 9th St. SE Hickory, NC 28602
www.mayfieldseating.com

A TRADITION AS OLD AS AMERICA
Hand crafted New England wide plank floors... from our family to yours.
Carlisle RESTORATION LUMBER
1-800-595-9663
Call for your free brochure or sample kit
STODDARD, NH • SINCE 1966 www.wideplankflooring.com

Custom Table Pads
Guaranteed Quality and Service
Save – Direct from America's oldest and largest table pad company. 30-year limited warranty.
1-800/328-7237 Ext. 260
Sentry TABLE PAD CO. SINCE 1911
© SENTRY, 1999
9-Day Delivery Available

Authentic Pine Floors Inc.
800-283-6038
Heart Pine & Wide Plank Pine
P.O. Box 206 Locust Grove, GA 30248
3" to 12" Pine Flooring
Call For Free Product Information
www.authenticpinefloors.com

TAN AT HOME!
SUNVISION® Wolff® Tanning Beds
BUY DIRECT & SAVE UP TO 50%
CALL FOR FREE CATALOG!
SUNVISION
UNITS AS LOW AS $599
HOME DELIVERY • FINANCING AVAILABLE
1-800-842-1324

SAVE UP TO 60%
1-800.

The Source for Wicker & Rattan
• Direct Importer No Middle Man
• Highest Quality and Lowest Prices
• Choice of over 100 designer fabrics
• Visit us at www.franswicker.com
Fran's WICKER AND RATTAN FURNITURE
Satisfaction Guaranteed
FREE 64 PAGE COLOR CATALOG
Dept. 362, 295 Route 10, Succasunna, NJ 07876
1-800-531-1511 IN NJ: 1-973-584-2230

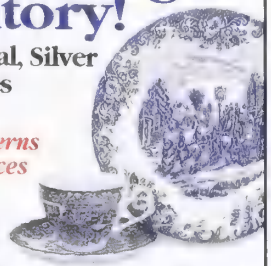
FOLLOW YOUR DREAM
Interior Decorating
Use your talents to build a great business and a beautiful career with
Decorating Den INTERIORS
EACH FRANCHISE INDEPENDENTLY OWNED AND OPERATED
Call 800-DEC-DENS x2021
OR VISIT
www.DecoratingDen.com

Fine Leather Furniture



lationwide delivery. National name brands. 300 styles.
Call toll Free number 1-800-262-1049
for our full color catalog and quotes or visit us at:
www.fineleatherfurniture.com
Wellington's furniture
ox 1849, Blowing Rock, NC 28605 (Mon-Sat 9-6 ET)

World's Largest Inventory!
China, Crystal, Silver & Collectibles
• Old & New
• 125,000 Patterns
• 6 Million Pieces
• Buy & Sell
Call for FREE lists.



REPLACEMENTS, LTD.
PO Box 26029, Greensboro, NC 27420 Dept. HB
1-800-REPLACE (1-800-737-5223)
www.replacements.com

SAVE! up to 85% off RETAIL
1st Quality Name Brand Blinds & Wallpaper
You'll never find a reason to buy from anyone else! We guarantee it!
Steve Kitzmiller, President
FREE UPS Shipping



American Blind and Wallpaper Factory
Call for a FREE Blind Kit & Wallpaper Catalog!*
1-800-735-5300
FAX 1-800-391-2293, 909 N. Sheldon Rd, Plymouth, MI 48170
Open 7 days a week! Call 24 hours a day.
All major credit cards, money orders & checks accepted
www.DecorateToday.com
*$3 shipping & handling for wallpaper catalog only.

Wallpaper ORDER DIRECT
FIND A LOWER PRICE AND WE'LL MATCH IT!*
That's Our Low Price Guarantee
* Competit[illegible] must be verifiable. Retail sales only
SHERWIN WILLIAMS
1-800-442-3775
www.sherwin-williams.com
Open 7 days a week!
MON-FRI 8:30AM-10PM EST. SAT-SUN 10AM-6PM EST.



Swim At Home™



Swim or exercise against a smooth adjustable current. The 8' x 15' Endless Pool™ is simple to maintain, economical to run, and easy to install inside or outdoors.
For Free Video, Call (800) 233-0741, Ext. 1041
ENDLESS POOLS™

FREE BROCHURE



North Carolina's Finest Home Furnishings
SAVE UP TO 70%
On over 350 Top brand name furniture and accessories manufacturers. All available from our beautiful 450,000 square feet of showrooms.
Worldwide in-home delivery
ALL DEPOSITS PROTECTED BY SURETY BOND!
For Your Free Brochure Call
1-704-938-9171
Village Furniture House
146 West Avenue, Kannapolis, NC 28081

BALLARD DESIGNS



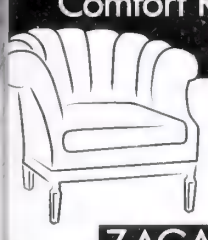
Ballard Designs offers classically inspired home furnishings and accessories to inspire your own unique decorating style. Call today for a FREE catalog.
Call 1-800-284-5116
or shop online at:
www.ballarddesigns.com
HB040

SLIPCOVERS BY mail



Cover your old furniture with affordable, ready-made slipcovers from Sure Fit. Call for a FREE catalog.
1-888-SLIP1ON (1-888-754-7166)
www.surefit.com

Comfort Renaissance



Custom built, factory direct.
ZAGAROLI CLASSICS
FINE LEATHER FURNISHINGS
800.887.2424
www.zagarolileather.com
B0500





LEARN INTERIOR DECORATING AT HOME
Free Monthly Design Tips
WWW.SHEFFIELD.EDU
FREE CATALOG 800.451.7433
Name
Address
City/State/Zip
SHEFFIELD SCHOOL OF INTERIOR DESIGN
DEPT. HB600, 211 EAST 43RD STREET
NEW YORK, NY 10017



THE COLLECTORS

By Phyllis Theroux

From the front, the Pattersons' house looked like every other house in the neighborhood—a neat center-hall brick colonial, surrounded by azalea bushes and an apron of ivy. But the back was a different story. The Pattersons were collectors—of everything from bird baths to children (they had nine)—and what they couldn't fit beneath the roof spilled out the back door into the yard, which was covered with tennis rackets, bath tubs, dress forms, giant coils of electrical wire. There was no discernible pattern to their collection, but two of an item was better than one.

It was a neighborhood landmark, and you either loved it or hated it. For some people (I was in this category), it was a delight to walk by a dozen perfectly mulched gardens and then come upon the Patterson's yard, which looked like the set design for *Cats*. Not everybody felt this way. Phone calls were sporadically placed to the health department, and the Pattersons would make another halfhearted attempt to clean up their act. But before a month was out, the tide was in and the yard would be covered with junk again.

The instinct to collect is powerful—and can become a neurosis. We do it, I think, because we cannot stand to be without meaning. The rich collect Van Goghs, antique rugs, furniture, yachts. The rest of us collect whatever we love and can afford: beer tankards, wooden duck decoys, matchbooks. But beneath the collection is a search—for a way to relate to the world, to see it and ourselves more clearly, without being overwhelmed.

My friend, Pat, for example, collects chickens. Two years ago in Siena, I bought her a mug with a chicken painted on it in the Piazza del Campo. This year in San Francisco, I found her a creamer. Every time she looks at her chicken art, she remembers where each piece came from, when she bought it or received it as a present, who the giver was. Collecting gives us something specific to connect with, look for, so we're not just drifting in a dark and starless universe.

I collect quotations. It started with my elderly next-door neighbor, Bertha, who was blind and diabetic and couldn't see the clock to know how long to soak her feet in Epsom salts every morning. I would set her timer and while waiting for it to go off, we [illegible] volume of Ralph Waldo Emerson's essays, [illegible] her living room bookshelf.

Emerson [illegible]. I threw a dart, hit a quote. I began collecting [illegible] the way toward the light at the end of the tunnel. Eventually he was joined b other writers I found inspiring, and in time the collectio became more focused—as I began to gather quotable eulogi for an anthology. Working on it gave me a sense of place the broad sweep of human history that I didn't know I ha been missing. I might have achieved the same result by acqui ing English prints, first edition novels, or thimbles fro around the world. But I wasn't drawn to them. Why?

"No man," wrote Emerson, "is quite sane. Each has vein of folly in his composition, a slight determination blood to the head to make sure of holding him hard to son one point which nature has taken to heart."

Most recently, I have taken to another kind of collec ing—trash. It is a way of walking and doing something for th town at the same time. Dislodging a plastic sack from a bran ble, emptying a beer bottle full of mud before putting it in m canvas bag, snatching up newspaper fragments. The better th results, the more motivated I am to continue the process. It also great training for the eye and mind.

Before I started collecting refuse, I hadn't noticed ho streets differ in the quality of the trash. The more travele roads get the rougher customers, who toss their crushed cig rette packs, beer cans and bottles, still covered in paper bag into the gully. Off the beaten track, the trash is more inn cent—children's snack pack cartons, drinking straws, T-shirt And the other day I found, lying on the road near the scho bus stop, a folded up piece of loose-leaf notebook paper. picked it up and read the contents. It was from a boy we'll ca Frankie to "Cuttie Pie."

"Hi, Cuttie Pie, I see you by your locker all the time. think you are realy pretty. What I want to know is would yo go out with me?"

Why had this note fallen onto the street? Did the litt girl care so little for Frankie that she tossed it on the groun after reading it? Or perhaps Frankie lost his nerve and threw away himself. What was the context here? I put the note my pocket and kept on walking.

Collecting anything, even trash, is an educational exp rience, but in this instance all I knew for certain was or thing: little Frankie can't spell. ■

Phyllis Theroux can be reached through "Your Own Home" at housebeautiful.com

4231